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ABSTRACT

The field testing project evaluated a guide to help 4th, 5th, and 6th grade teachers introduce students to musical concepts through a series of ten 30-minute television programs (see ED 143 596). The formative evaluation focused on the appropriateness of program materials for the intermediate grades, the ability of the curriculum to affect learner outcomes, and curriculum flexibility. Formal pilot testing took place in the public schools of Ann Arbor, Michigan, and Washington, D.C. Units and activities dealing with rhythm and form were preselected by researchers and time limits were imposed on teachers. The procedure involved giving a 10-minute test to students before and after exposure to the videotape lessons. Project administrators and on-site research assistants cooperated in pre- and posttesting and follow-up activities. Findings indicated that the level of difficulty of the curriculum materials seemed highly appropriate for the intermediate grades. Children were moderately successful to successful in understanding and distinguishing various forms and rhythms. The materials lent themselves to diverse uses. As a result of this study, the following activities are recommended: teacher training workshops, an audience awareness survey, and a summative evaluation. Included in the appendix are pre- and posttests, teacher feedback forms, and transcripts of interviews with teachers who participated in the field test. (Author/DB)

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FORMATIVE EVALUATION REPORT

ON

MUSIC: A GUIDE TO CLASSROOM USE IN INTERMEDIATE GRADES

May 1977

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Montgomery County, Maryland: Catherine A. Nadon, coordinator of music, Montgomery County Public Schools; Judith Bressler, teacher specialist in music, Montgomery County Public Schools; Nancy R. Bell, music specialist, Lakewood School.

I. AN OVERVIEW

During the period January 1 to February 28, 1977, portions of MUSIC, A GUIDE TO CLASSROOM USE IN INTERMEDIATE GRADES were pilot tested in classrooms in four different states--eleven different communities. The goal of this formative evaluation was to learn the strengths and weaknesses of the draft materials in order to prepare a final manuscript for publication that was reflective of teachers' and students' needs.

The study was restricted to the following questions:

(1) How appropriate is the curriculum for the target population--students in grades 4-6?

(2) How effective are the recommended teaching strategies in assisting students to achieve predetermined behavioral objectives?

(3) Is the curriculum sufficiently flexible and non-technical to be used by teachers with differing musical backgrounds and with diverse student populations and patterns of classroom organization?

Two types of pilot test situations were designed, one which we shall call formal, the other informal. The differences between them are fourfold:

(1) At the formal test sites the units to be used, as well as the majority of the activities within a unit, were preselected by the researchers, and specific time limits

were imposed. At the informal test sites, teachers were free to choose the number and types of lessons they wished to teach and to set their own time limits according to their own situation.

(2) At the formal test sites, students were pre- and post-tested to objectively measure the extent of behavioral change. Data on students' achievement of behavioral objectives at the informal test sites is based on teacher reports.

(3) All lessons at the formal test sites were observed by a music specialist and were audiotaped for review by the developers.

(4) Regular classroom teachers only were involved at the formal test site; both music specialists and classroom teachers were involved at the informal sites.

The formal sites were a grade 4 and a grade 5 class from the Burns Park School in Ann Arbor, Michigan, which was the experimental sample for pre- and post-test purposes. Comparable classes were selected from the Lakewood School in Montgomery County, Maryland, to serve as a control population. All students at these two sites were pre-tested using a set of three listening exercises designed to measure their ability to perceive musical events relating to concepts of rhythm, form and melody. The experimental group teachers were asked to teach two units from the guide--MUSIC... IS RHYTHM and MUSIC... IS FORM, spending

approximately one hour of class time per week on each unit. Part of this time was to be devoted to preselected lessons; for the rest of the time, teachers were free to select from the unit activities that they felt met the needs and interests of their students. No specific treatment was given to the control group during the two weeks of pilot testing. In fact, no materials other than a one-page description of the project were made available to the teacher. At the conclusion of the two-week period, both the experimental group and the control group were post-tested and a final evaluation interview was held with the experimental group teachers.

The informal pilot test was implemented in selected schools in the following school districts: Los Angeles County, California; Boulder Valley, Colorado; and Fulton County, Georgia. Members of the Curriculum Advisory Committee were asked to select three schools in each district that would represent the broadest demographic diversity in their areas. Within each school, one teacher and one fourth, fifth or sixth grade classroom was selected. District-wide, at least one of the three teachers was to be a music specialist. Teachers were given a copy of the guide and a three-week period in which to use it in whatever manner seemed appropriate to their situation. No restraints or suggestions were made relative to the selection of units, specific activities or time, as this situation was deemed most similar to the conditions under which MUSIC is likely to be used.

Discounting the students and teachers in Montgomery County who only were involved as a control group in a testing situation, the materials were used in:

- four states
- eleven schools
- sixteen classrooms

They were used by:

- 448 students
  (173 in grade 4; 188 in grade 5; 87 in grade 6)
- 15 teachers
  (9 classroom teachers; 6 music specialists)

Two of these teachers, both music specialists, taught more than one class. Three classes were taught by teams: one team of two classroom teachers; one team of two music specialists; and one team consisting of a classroom teacher and a music specialist.

II. STUDY PLAN

The study plan went through several generations of thought from its original conception in October 1976 to its implementation in January and February of 1977. The two major issues which proved troublesome throughout were:

- site selection
- presentation of concepts

Site Selection

As originally conceived, the plan called for formal testing of two preselected units each in an urban community and a suburban community. Both sites were selected because of their proximity to the project staff, the availability of on-site project personnel to supervise testing activities, and existing relationships between project personnel and music education personnel in the school system.

On November 19, 1976 Dr. James A. Standifer, member of the Curriculum Advisory Committee and Professor of Music and Music Education of the University of Michigan School of Music presented a proposal to the Research Review Committee of the Ann Arbor Public Schools/University of Michigan. Any involvement of Ann Arbor students with research projects must be cleared by the Committee. The Committee approved Dr. Standifer's proposal at their November 19th meeting (see Exhibits 1 & 2 for proposal and approval).

Throughout November and December project personnel attempted to make contact with personnel in the urban setting who could give approval to including selected classrooms in the study. As Christmas vacation approached and contact had still not been made, it was necessary to abandon this part of the plan. Because of the terribly time consuming nature of obtaining approval in a different urban area, and the budgetary implications of selecting a new site, hiring short-term supervisory staff and going through a proposal review process, the entire methodology was reviewed and alternatives generated. One alternative that proved highly successful was to solicit the support of other Curriculum Advisory Committee members in supervisory positions in public school systems. These were: Jo Ann Baird, K-12 Music Content Area Resource Teacher, Boulder Valley (Colorado) Public Schools; Catherine A. Nadon, Coordinator of Music, Montgomery County (Maryland) Public Schools; Mary Reed, Music Consultant, Office of the Los Angeles County Superintendent of Schools; and Don C. Robinson, Supervisor of Music, Fulton County (Georgia) Public Schools. In approaching these individuals, we were seeking two things: a student population that could serve as a control group to the Ann Arbor students, and a diverse group of classrooms and teachers who would be amenable to informally using the guide and reacting to it.

This plan proved highly successful and in the end provided us with considerably more feedback than would have been possible under the original plan.

Presentation of Concepts

Utilization of the MUSIC curriculum materials is based on the ten television programs being the core of the units. Specifically, they provide a presentation of the concepts which teachers would then extend in the classroom. Because at the time of pilot testing these tapes were not yet produced, alternative ways to present the concepts were sought. These plans were generated during the period when it was still anticipated that the testing would be confined to two schools in two different parts of the country. A number of plans were generated and discarded over a period of about six weeks. Among them were:

(1) To have project personnel teach master lessons at the beginning of each unit at each site. This was eliminated because of the travel distances and costs involved in scheduling. Two people would have been needed to do this and it was felt that it was impossible to control the variables involved in different people trying to make the same presentation.

(2) To audiotape a lecture/music class. This was discarded because it was antagonistic to the entire philosophy of the project.

(3) To videotape a master class for each unit. While this alternative eliminated the problem of controlling variables of different teachers, it became impossibly complex and costly because it entailed as much preparation and work as producing a single program of the series.

The method that was finally selected was to choose commercially available films that covered approximately the same subject matter as the units. Even this solution was not ideal. Were there quality films that covered the subject matter available, this project would never have been undertaken. The preselected units for formal testing were MUSIC... IS RHYTHM and MUSIC... IS FORM. While we were able to locate a film on form that was acceptable, a comparable film on rhythm was not available. A film on melody and harmony was selected instead because it implicitly covered rhythmic concepts.

Testing Schedule

As we had obtained permission in Ann Arbor for the period January 14-31, we felt it important to get materials to the participating teachers for review prior to the Christmas break.

During the last week in November and early December, two preparatory procedures were completed. Dr. David Aberdeen, principal of Burns Park School, advised his faculty of the opportunity to participate voluntarily in the project. While several teachers responded, the final selection was made by Dr. Aberdeen on the basis of grade level and scheduling. Simultaneously, Dr. Standifer interviewed graduate students in the Department of Music Education at the University of Michigan School of Music for the position of on-site research assistant (see Exhibit 3 for Job Description). Ms. Marvelene Moore was selected.

The schedule then proceeded as follows:

(1) Four weeks prior to testing of materials Ms. Moore met with each teacher for a general orientation to the project.

(2) Three weeks prior to the test period a complete testing packet was delivered to each teacher. This packet consisted of:

- a cover letter describing the project, introducing project personnel, and outlining the testing schedule and mutual responsibilities (Exhibit 4);
- the GUIDE TO CLASSROOM USE (Exhibit 5);
- a Background Information Form (Exhibit 6);
- two Planning Forms (Exhibit 7);
- a set of Daily Feedback Forms (Exhibit 8).

The purpose of the Planning Forms was for scheduling observations and assuring that certain types of lessons were included in the plan.

(3) One week prior to the test period James Standifer met with each teacher to review procedures and clarify any ambiguities in either content or expectations.

(4) Three days prior to the test period Ms. Moore administered the pre-test to all students (see Exhibit 9) and collected the Planning Forms and Background Information Forms from the teachers. The two films were previewed by the teachers at this time. (See Exhibit 10 for film synopses.)

(5) The pilot test period covered two weeks (ten school days). Each week, a different unit was used:

Week 1: MUSIC... IS RHYTHM

Week 2: MUSIC... IS FORM

On the first day of each unit, students were shown a film to introduce the concepts to be studied. On the same day, each teacher planned a lesson based on the Preparatory Activity in each unit.

During the remainder of each week, teachers were asked to schedule 45-60 minutes of class time selecting one Listening Activity and such other activities as they wished within the time period.

Beginning with the Preparatory Activity, each lesson was tape recorded and evaluated by the teacher and the research assistant who observed all lessons (see Exhibit 11 for Observation Form).

(6) Following the completion of all testing activities, Dr. Standifer and Ms. Moore conducted a final interview with the teachers (see Exhibit 12 and 13 for Interview Format and transcript).

Because of vacation schedules and inclement weather, it was not possible to administer the pre-post test to the Montgomery County control population until February. The same test tape as was used in Ann Arbor was given to the music teacher at the Lakewood School along with ditto masters of Background Information Forms and test answer sheets. The pre-test and post-test was administered to two classes by their regular music teacher at a two-week interval. Music classes are scheduled in such a way that there was no formal music instruction during the intervening time.

On January 12, 1977, letters and test materials were sent to Advisory Committee members in California, Colorado and Georgia (see

Exhibits 14-16). All procedures for testing were explained in this letter. Testing was scheduled for the period January 24 to February 11, 1977.

III. DESCRIPTION OF POPULATION

Formal Test Sites

(1) The Ann Arbor Public Schools serve the city of Ann Arbor, population 253,500, area 23.3 square miles. Twenty-six K-6 schools serve 9,602 students. Located 35 miles from Detroit, Ann Arbor is a community with a large proportion of engineers, scientists, educators and professional people. The city is the home of the University of Michigan, several smaller colleges, over 200 research, engineering and industrial firms, and eight governmental research labs.

(a) Burns Park Elementary School
1414 Wells Avenue
Ann Arbor, Michigan
Principal: Dr. David Aberdeen
Coordinator of Music, AAPS: Victor Bordo
Pilot Classes
° Grade 4, 26 students (Teacher A)
° Grade 5, 28 students (Teacher B)

The Burns Park Elementary School is located in an older section of the city. It serves 525 students in self-contained classrooms, grades K-6. Approximately 20% of its students are the children of senior faculty members at the University; 30% of its students come from middle to upper middle class suburban homes; 30% are the children of graduate students and blue collar workers; and 20% are from low-income families.

The music curriculum is implemented entirely by a music specialist for one hour per week. It is based primarily on the American Book Company's New Dimensions in Music series. Of the twenty-six students

in the fourth grade, approximately 77% are currently taking or have taken private instrumental lessons, mostly the piano. The length of instruction ranges from one month to four years. Teacher A is on experienced teacher who has taken courses in music appreciation and music methods. She plays the piano and sings. She regularly supplements the music instruction with singing, dancing and listening activities. The reading level of the class was described by the teacher as average, with no students reading below the third grade level.

All but one of the twenty-eight students in the fifth grade are taking or have taken private instrumental music lessons for periods ranging from six months to four years. Teacher B is also an experienced teacher who has taken a course in music methods and one in music appreciation. The reading level of the class ranges from fourth to eighth grade level, with three-quarters of the class falling at grade level. She does not play an instrument herself, but each year directs her students in a performance of a musical play with the assistance of the vocal music teacher.

(2) The Montgomery County (Maryland) Public School District is one of the largest in the country, with an area of 500 square miles and a total population of 588,000 people. There are 139 K-6 schools serving 56,985 students. Many of the communities in the district are suburbs of Washington, D.C. A typical family contains from three to four persons, college-educated parents and a median family income of over $26,000.

(a) Lakewood Elementary School
2534 Lindley Terrace
Rockville, Maryland 20856
Principal: William P. Wilhoyte
Coordinator of Music, MCPS: Catherine A. Nadon
Pilot Test Teachers & Classes:
° General Music Teacher
Grade 4: 33 students
Grade 5: 29 students

The Lakewood Elementary School serves 417 students of predominantly upper middle class professional parents. Minorities make up 2.5% of the school population. Classrooms are grouped across grades with some team teaching and some self-contained instruction.

Of the thirty-three students in the fourth grade class, 58% are studying one musical instrument, one student is studying two. Their length of study ranges from six months to three years with an average of 1.69 years. Approximately 30% of the students are in the school chorus. Their reading scores range from third to fifth grade level.

Of the twenty-nine students in the fifth grade, 69% study at least one musical instrument (two students take lessons on two instruments, one student studies three instruments). Their length of study ranges from two months to two and one-half years, but in almost 83% of the cases, study has been for less than a year. Their reading scores range from third to sixth grade level.

Informal Test Sites

(1) The Boulder Valley Public Schools serve a 500 square mile district and 23,251 people. There are 11,309 students in twenty-seven K-6 schools. Boulder Valley is a scientific/educational oriented district

with a very diverse population that includes typical suburban commuter towns whose adult population works at the University of Colorado, the National Bureau of Standards, IBM, the National Center for Atmospheric Research, etc., as well as mining oriented towns and small rural mountain communities.

(a) Birch Elementary School
10th and Birch Street
Broomfield, Colorado 80020
Principal: Robert E. Templar
BVPS K-12 Music Content Area Resource Teacher: Jo Ann C. Baird
Pilot Test Teachers & Classes:
° Music Specialist
Grade 4 (two sections): 48 students
Grade 5 (two sections): 57 students

Birch Elementary School serves a suburban commuter town. Its 353 K-6 students are taught in an open classroom structure. Students receive ninety minutes of music instruction per week from a music specialist. The Silver Burdett Music series forms the basis of the curriculum. Approximately 45% of the students who participated in the pilot test take instrumental music lessons and approximately 80% are in a school chorus. The range of reading scores in the fourth grade is 3.5 to 7.2, and in the fifth grade 4.2 to 9.1.

(b) Nederland Elementary School
Nederland, Colorado 80466
Principal: John C. Lockridge, Jr.
BVPS K-12 Music Content Area Resource Teacher: Jo Ann C. Baird
Pilot Test Teachers & Classes:
° Music Specialist
Grade 6: 25 students

Nederland is a mountain community. The school serves 295 K-6 students in self-contained classrooms. The music program is as described

above. Approximately 50% of the sixth grade students who participated in the pilot test take instrumental music lessons and sing in a school chorus.

(c) Lafayette Elementary School
101 N. Bermont Avenue
Lafayette, Colorado 80026
Principal: Lester C. Green
BVPS K-12 Music Content Area Resource Teacher: Jo Ann C. Baird
Pilot Test Teachers & Classes:
° Two Music Specialists
Grade 4: 26 students

Lafayette is in a multi-ethnic mining community. It serves 581 K-4 students in self-contained classrooms. The music program is as described above. Approximately 46% of the fourth grade students who participated in the pilot test take instrumental music lessons. More than 75% of these students read at grade level.

(2) The Fulton County (Georgia) Public School District is a long, narrow 420 square mile area split in two by the city of Atlanta. Most of its 197,000 residents live in Atlanta suburbs. The area is a somewhat transitional one, with a declining elementary school population, and it is experiencing a progressive changeover from rural to suburban to urban characteristics including a 6% increase in the Black population over the past ten years. System-wide there is a student turnover of 20%. The socioeconomic status of particular schools varies enormously from lower class to extremely well-to-do. The district as a whole is 82% white, 17.5% Black and .5% Asian.

(a) Seaborn Lee Elementary School
1352 Grovenor Way
Riverdale, Georgia 30274
Principal: Carlton Dodd
Elementary Music Consultant, FCPS: Joanna Rainey
Pilot Test Teachers & Classes:
° Music Specialist
Grade 4: 20 students

The Seaborn Lee Elementary School, situated in a cosmopolitan, middle to upper class community, serves 558 K-8 students in self-contained classrooms. The fourth grade class which participated in the pilot testing receives thirty-five minutes per week of music instruction from the music specialist, and fifteen minutes a week through television programs. Silver Burdett Music forms the basis of the curriculum. Thirty-five percent of these fourth graders take instrumental music lessons and none participate in a school chorus. Reading ability is predominantly early fourth grade level, with 10% reading below third grade level.

(b) Dodson Drive Elementary School
1030 South McDonough
Decatur, Georgia 30030
Principal: Ann Bell
Elementary Music Consultant, FCPS: Joanna Rainey
Pilot Test Teachers & Classes:
° Two Music Specialists
Grade 5: 44 students

This school serves 271 K-8 students from upper class families in self-contained classrooms, two of which are team taught. The students who participated in the pilot testing receive one hour per week of music instruction from the music specialist, plus variable amounts

from their classroom teachers. Silver Burdett Making Music Your Own is used as the basis of the music curriculum. Fifteen of the forty-four students take instrumental music lessons and none are in a school chorus. The reading level of the class is described as average.

(c) Mountain Park Elementary School
11895 Mountain Park Road
Roswell, Georgia 30075
Principal: Kathryn Hesketh
Elementary Music Consultant, FCPS: Joanna Rainey
Pilot Test Teachers & Classes:
° Music Teacher, Grade 5, 23 Students

This school serves 443 students from an all-white but socio-economically diverse community. The K-8 classrooms are self-contained. The fifth graders who participated in the pilot testing receive from forty-five to sixty minutes per week of music instruction from the classroom teacher who uses both Silver Burdett Music and Experiencing Music from the American Book Company as the basis of her curriculum. Eight out of the twenty-three students take instrumental music lessons and none are in a school chorus. The reading level of the class is described as average.

(3) Los Angeles County, California is composed of eighty-one autonomous school districts, serving 1,500,000 students in 1800 schools. The nature of the particular districts in which pilot test schools are located is described below.

(a) Wilson Elementary School
8317 E. Sheffield Road
San Gabriel, California 91775
Principal: Dr. Joe Hovard
District Superintendent: Thomas W. Sullivan
Music Consultant, L.A. County Schools: Mary C. Reed
Pilot Test Teachers & Classes:
° Music Teacher, Grade 6, 32 students

The Wilson Elementary School is located in the San Gabriel School District which encompasses five square miles and 33,000 people. Six K-6 schools serve 2,976 students. The Wilson Elementary School serves 473 students in self-contained classrooms. The community in which it is located is mixed middle class: 60% of the students are Caucasian, and 35% are Spanish surname. The sixth grade class which participated in the pilot testing uses Holt, Rinehart and Winston's Exploring Music as the basis of the music curriculum. Twenty-five percent of the class takes instrumental music lessons and 50% participates in a school chorus. Reading level ranges from fourth to sixth grade level with an average level of late fifth grade.

(b) Marian Anderson School
2210 East 130th Street
Compton, California 90222
District Superintendent: Dr. Rodney S. Mahoney
Music Coordinator, CUSD: Esther Cleaver
Music Consultant, L.A. County Schools: Mary C. Reed
Pilot Test Teachers & Classes:
° Music Specialist
Grade 5: 36 students
Grade 6: 33 students

This school is located in the Compton Unified School District, a fifty square mile area containing 75,000 people. Twenty-three K-6 schools serve 16,379 students. The Marian Anderson School serves 637 students in self-contained classrooms in a lower socioeconomic class community which is 85% Black, 14% Spanish surname. The fifth graders who participated in the pilot testing receive twenty minutes per week of music instruction from the classroom teacher and thirty

minutes per week from the music specialist. The lower grades in this school use Exploring Music from Holt, Rinehart and Winston, and the upper grades use Making Music Your Own from Silver Burdett as the basis of the music curriculum. Of the thirty-six fifth graders, approximately 17% take instrumental music lessons and 19% are in a school chorus. Thirty percent of these fifth graders read below third grade level.

(c) Rancho Santa Gertrudes School
11233 East Charlesworth Road
Santa Fe Springs, California 90670
Principal: Leo E. Grijalva
District Superintendent: Martin C. Montano
Music Consultant, L.A. County Schools: Mary C. Reed
Pilot Test Teachers & Classes:
° Music Teacher, Grades 3-4, 39 students

The Rancho Santa Gertrudes School is located in the Los Nietos School District which encompasses approximately three and a half square miles and 15,000 people. Four K-6 schools serve 1,822 students. The Rancho Santa Gertrudes School serves 350 students in self-contained classrooms in a community which is 77% Spanish surname and of lower socioeconomic status. The Grade 3-4 which participated in pilot testing receives forty minutes per week of music instruction from the classroom music teacher. Of the twenty-nine students, three take instrumental music lessons and none participate in a chorus. Reading level ranges from first to fifth grade level with an average of 2.5.

IV. FINDINGS

(1) APPROPRIATENESS OF THE CURRICULUM FOR THE TARGET POPULATION

Reviewing the appropriateness of the curriculum took place throughout the developmental stage of research. The first level of review of this aspect of development was through members of the project's Curriculum Advisory Committee, who were instrumental in in defining the overall goals of the project, the behavioral objectives of each unit, and in reviewing several drafts of the teacher's guide.

During pilot testing, all participating teachers were asked to respond to three questions for each lesson they taught.

1. The level of difficulty was:

   ____ too easy for this class ____ about right for this class ____ too difficult for this class

2. In general, student attentiveness during the lesson was:

   ____ below average for this class ____ about right for this class ____ above average for this class

3. In general, student response to this lesson was:

   ____ below average for this class ____ about right for this class ____ above average for this class

With the exception of teachers at the formal test site, whose feedback forms were collected daily, most teachers responded in terms of units taught rather than lessons. Therefore, the data is analyzed by teaching blocs, a teaching bloc defined as one teacher or teaching team using one unit with one class. Twenty-seven teaching blocs were involved in the pilot testing, including both formal and informal test sites.

Level of Difficulty

The level of difficulty of 85% of the teaching blocs were reported to be "about right for this class" regardless of grade level, type of teacher, or type of student. The remaining 15% (four teaching blocs) were rated "too difficult to about right for this class." Each of these cases is instructive. One teacher noted that the lesson (which was a very verbal one) was too difficult for some of the students. The class, however, is a combination 3-4 in a school that has a 77% Spanish surname population. The next two blocs are reported by a teacher who also repeatedly noted her own lack of knowledge and insecurity in teaching music. In the fourth situation, it is notable that although the teacher thought the lesson was too difficult for some students, he rated their attentiveness and responsiveness as "above average."

Another measure of the level of difficulty of these materials is discussed more fully in the following section but is mentioned here. If the level of difficulty of the curriculum objectives and concept foundation were either too difficult or too easy, it is likely that it would be reflected in lopsided means on the pre-tests that were given to all students at the formal test sites. In fact, this was not so. Table 1 shows the range of scores, means, medians and modes for the three units on which students were pre-tested. In every case, the range of scores is sufficiently spread and the means, medians and modes close enough to the midpoint to suggest that most students are right at that level where this curriculum will be beneficial.

TABLE 1. SCORE DISTRIBUTION ON PRE-TESTS

	N	Highest Possible Score	Range	Mean	Median	Mode
Rhythm/Gr. 4	42	7	1-6	4.09	3.69	4
Rhythm/Gr. 5	52	7	2-6	4.69	4.32	5
Melody/Gr. 4	42	7	1-6	3.67	3.23	4
Melody/Gr. 5	52	7	1-7	3.84	3.54	5
Form/Gr. 4	42	4	0-4	2.39	2.06	3
Form/Gr. 5	52	4	0-4	2.50	2.06	3

Level of Responsiveness and Attentiveness

It was hypothesized that regardless of the "rightness" of the curriculum philosophically, the curriculum could be considered inappropriate if students were neither attentive nor responsive to it. Although the questions to which teachers were asked to respond had three levels of response, a sufficient number of teachers chose points between the levels to establish a 5-point scale for data analysis:

1 = Below Average
2 = Below Average to Average
3 = Average
4 = Average to Above Average
5 = Above Average

The mean for the total population was 4.11 for responsiveness and 3.88 for attentiveness (see Tables 2 & 3). Realizing that there is usually a strong Hawthorne effect in any pilot testing situation which accounts for abnormally high responsiveness on the part of students, the data was

TABLE 2. LEVEL OF RESPONSIVENESS

			Grade Level			Type of Community		Type of Teacher	
	Rating	Total	4	5	6	mid/upper	lo/mid	Classroom	Music
Below average	1	1	0	1	0	1	0	1	0
Below average-average	2	0	0	0	0	0	0	0	0
Average	3	9	5	4	0	8	1	5	4
Average-above average	4	2	0	2	0	2	0	2	0
Above average	5	15	7	4	4	9	6	5	10
	N	27	12	11	4	20	7	13	14
	$\bar{x}$	4.11	4.17	3.73	5.0	3.90	4.71	3.77	4.43
	s^2		1.03	1.6	0.0	1.36	.62	1.52	.87

TABLE 3. LEVEL OF ATTENTIVENESS

			Grade Level			Type of Community		Type of Teacher	
	Rating	Total	4	5	6	mid/upper	lo/mid	Classroom	Music
Below average	1	1	0	1	0	1	0	1	0
Below average-average	2	1	1	0	0	1	0	1	0
Average	3	10	3	6	1	9	1	3	7
Average-above average	4	3	1	2	0	2	1	3	0
Above Average	5	12	7	2	3	7	5	5	7
	N	27	12	11	4	20	7	13	14
	$\bar{x}$	3.88	4.17	3.36	4.5	3.65	4.57	3.77	4.00
	s^2		1.21	1.28	1.0	1.40	.64	1.69	1.08

further analyzed to consider several other variables:

- Is there a difference among grade levels? For this analysis the single combination grade 3-4 class was grouped with grade 4.
- Is there a difference on either measure depending on whether the class is taught by a music specialist or a classroom teacher? For this analysis, the single team teaching situation which included a classroom teacher and a music specialist was grouped as a music teacher.
- Does the socioeconomic background of the student population produce significant differences in scores? Classes were divided into two groups according to the description of the school's population. Those described as lower to lower middle class tend to be in rural and urban areas; those described as middle to upper middle class are primarily suburban communities.

On the attentiveness measure, there is no significant difference ($p < .05$) according to grade level or type of teacher. There was a significant difference, however, on the attentiveness measure according to student population, the lower socioeconomic group ranking higher than the upper socioeconomic group ($p < .05$).

On the responsiveness measure, grade 6 ranked significantly higher than either grade 4 ($p < .05$) or grade 5 ($p < .025$). There was no significant difference, however, between grades 4 and 5 ($p < .05$).

The other findings on responsiveness were consistent with those on attentiveness: the type of teacher presenting the lesson did not affect

students' responsiveness, but the lower socioeconomic group was again significantly more responsive than the upper group to these lessons ($p < .05$). It should be noted also that all sixth grade classes were drawn from urban and rural populations.

(2) ABILITY OF THE CURRICULUM TO AFFECT BEHAVIORAL CHANGE

In the developmental stage of research, behavioral objectives were developed for each unit. For the two units used in the formal pilot test, the objectives as listed in the test copy of the Guide are:

Rhythm:

- Students will be able to describe patterns of sounds and silences varying in duration.
- Students will be able to respond through movement to contrasting rhythmic patterns.

Form:

- Students will be able to distinguish between like and unlike sections of a musical composition.

Two methods of measuring the attainment of these objectives were devised. The first method focuses on teachers' and observers' subjective perception of student behavior. The second method focuses on student behavior as measured by an objective, multiple choice listening test. The first method was employed at all test sites, although an observer was present only at the formal sites. The second method was restricted to those sites in the formal pilot test program.

Subjective Measures: Formal Test Site

Teachers were asked to respond in writing to the following questions for each lesson they taught:

° What objective do you feel was achieved as a result of this lesson?

° What percentage of the class seemed to have achieved this?

The observer was asked to rank each lesson as successful, moderately successful, or not successful, and to describe on what basis that judgment was rendered.

Results. In the Rhythm Unit, the grade 4 teacher reported that:

° 80-90% of the children understand what rhythm is.

° 85% of the students were able to find the rhythm of songs.

After observing the same lessons, the observer reported that:

° Children grasped the idea of natural accents.

° (Children) recognized that movement has rhythm.

° (Children) identified songs when rhythm of melody was clapped.

° (Children) were motivated to create their own rhythmic patterns.

° (Children) recognized that their names have rhythm.

° (Children) were able to perform accents correctly.

° (Children) were able to transfer accents to familiar songs when playing a rhythmic game.

The grade 5 teacher reported that:

° 90% of the students had more interest in rhythm and in music and

more awareness of different times in music.

° 75% had more sense of orchestration and rhythm.

The observer ranked all lessons as successful and noted that:

° Children grasped the idea of natural accents.

° (Children) recognized that movement has rhythm.

° (Children) were motivated to be creative in applying the activity to a different meter.

° (Children) sensed the natural flow of limericks and performed the rhythmic accompaniment correctly.

In the Form Unit, the Grade 4 teacher reported that:

° 90% of the students understood how form develops.

° 80% were able to distinguish different sections.

The observer judged one lesson to be moderately successful and the second successful, noting that:

° Children created their own Haiku poems and realized that the form, in terms of syllables, was A-B-A.

At grade 5, the teacher reported that:

° 100% of the students were able to see using organizational patterns in other things than music.

° 99-100% of students are aware of form in music and will listen for it in the future.

° 90% learned a lot about how variations on a theme are created--the different ways it can be done.

The observer rated both lessons as successful, on the following basis:

° Students had no difficulty recognizing form in objects. In most cases they did well in creating their own objects and writing the form of them.

° From an overview of the listening activity, the majority of the children answered most of the questions as well as could be expected.

Discussion. It is interesting to note the rather high subjective feeling of accomplishment even though most of the teachers' statements are not in behavioral terms. In interviewing these teachers at the conclusion of the pilot test, however, it became clear that relatively little attention had been given to the statement of objectives and concepts that began each unit, the teachers' primary concern being the preparation of the lessons. In addition, when asked at the interview to rank the relative success of the two units taught, both teachers tended to respond in terms of their own degree of comfort and security in teaching the unit, indicating that they felt this was the major factor in the students' success or lack of success.

Subjective Measures: Informal Test Sites

In the informal test sites, teachers were allowed to select whichever units and lessons they wished to use and were asked to state what objective(s) they felt were achieved as a result of their lesson(s).

Results. Following are direct quotations from the teachers' responses. Editorial additions for clarity are in parentheses.

° All of the listed ones (in MUSIC... IS RHYTHM and MUSIC... IS COMPOSED)

plus several successful experiences in student composition and creation of unique music notation to fit individual needs; the listening guides which zeroed in on only one element... (allowed) students) to guide their listening very effectively.

° (Students are) developing an awareness of accent and metre.

° (Students are) discovering syncopation.

-- Boulder, Colorado, grade 4

° All of the listed ones (in MUSIC... IS HARMONY and MUSIC... IS IMPROVISED) plus a successful experience for every child in improvising within a set harmonic framework.

-- Boulder, Colorado, grade 5

° They learned about rhythms in different cultures. Each student had to be counting in order to have it turn out right. No one could lean on anyone else.

-- Boulder, Colorado, grade 6

° Students should be able to respond through movement to contrasting rhythmic patterns.

° (Students should) be able to tell what accent, pattern and tempo are.

° Students were able to distinguish between a single tone and harmony.

° (Students were) able to create harmony.

° Children will be able to identify and describe the motions of simple melodies.

° Children will be able to respond to music physically.

° Students will be able to listen and discriminate what is heard.

° Students will be able to listen to, and enjoy various kinds of vocal music.

° Students will be able to clap simple rhythmic patterns.

-- Fulton County, Georgia, grade 4

° Children seem to achieve the behavioral objective (in MUSIC... IS)--grasped the concepts.

° Children learned the concepts of rhythm, dynamics, composition.

° (Children) realize the importance of the conductor. Most obvious concept from this first discussion was tempo.

° Understanding that the conductor can change the music to suit himself by a different interpretation of what the composer wrote.

° Many students successfully conducted their classmates in singing simple songs. (As a side line--we attended the Atlanta Symphony 3 days after the completion of this unit. The children were particularly attentive to the way (the conductor) controlled the orchestra. They noticed his cueing of different sections, the way he used his left hand throughout the performance.

° (Students) recognize notations for meter, tempo, dynamics; recognize different instruments when heard--not on a score.

° (Students) recognize different themes in Beethoven's symphonies.

-- Fulton County, Georgia, grade 5

° (Students recognize) that music is related to different kinds of vibrations; that pitch and dynamics of music can be associated with daily happenings.

-- Los Angeles County, California, grade 3-4

° Children were given experience in responding (to music) through various activities and in seeing the difference in movement through different rhythmic patterns.

-- Los Angeles County, California, grade 5

° Music is different things to different people. While we had many excellent 'definitions' for music, we could not agree to one and concluded that obviously there was no one correct answer. Most could be considered satisfactory, however. We generally agreed that music was something more than random noise.

° Students became more aware of the significance of rhythm in music. They became familiar with the various characteristics of rhythm--patterns, accents, etc.

° Children learned to listen attentively, were made aware of two sounds struck or played together.

-- Los Angeles County, California, grade 6

Objective Measures: Formal Test Site Only

An objective test was developed, consisting of three subtests, one each on rhythm and form, the units to be taught, and one on melody, included as a control.

Each subtest required students to listen to a short musical selection and then to answer a series of four to seven multiple choice questions about the music. All directions and music were provided on tape. Answer sheets for each subtest were handed out just prior to playing the music.

The three musical selections were chosen according to the following criteria:

1) Does the music focus on the concepts to be tested? Could it be used for other, related teaching purposes?
2) Is each selection sufficiently specific and clear in its use of the musical elements in question? Are there obvious as well as subtle characteristics which students can perceive?
3) Is the music appropriate for the age level in question? Would it be interesting and attractive to youngsters? Does it have characteristics that youngsters would perceive as being current and upbeat?

The selection of specific questions for the tests was based on those developed for the Listening Guides in the units although these were modified to be more specific to the music being used. Basically, the tests require students to describe the rhythmic, melodic or form patterns of the music by isolating several of the components of the element. For example, in rhythm, students were asked to describe meter, tempo, accent and regularity. In melody, students were asked to describe melodic direction, nature of intervals, register, tempo, tone color. In form, students were asked to determine the number of sections in the work, and whether two of the sections were alike or different, and if different, in what way.

The tests were first administered informally to a random group of six youngsters who were not involved in either the experimental or

control samples to determine readability and general comprehension. The battery of tests were formally administered to the experimental sample three days prior to the start of the pilot test and three days after its conclusion. They were administered to the control group two weeks later, with the same intervening period observed between pre- and post-testing.

Item Analysis on Pre-Tests. Following the pre-test, an item analysis was performed to determine the discriminating power of each item. The following methodology was used. Papers in each sample were ranked from lowest to highest on the basis of students' total scores. The group of papers was divided into a low group and a high group, each group representing 27% of the total. The number of students in each group responding correctly to each question was then determined. A question was considered to be significantly discriminating if at least 10% more students in the high group than low group responded correctly. Cases where a test item falls below this for a particular group or for the total sample, may be due to ambiguity of terms, extreme easiness, or extreme difficulty. Such questions are not necessarily worthless, but require more careful interpretation of the results obtained.

The item analysis was performed for each class in the experimental and control samples. Because using a 27% grouping in single classes yields a terribly small sample, and because the analysis is not a comparative one between the experimental and control group but one that

deals rather with the validity of the test itself, classes on each grade level were combined using a weighted mean of the individual classes. Results for each grade level are considered separately to be able to determine the validity of the test for students who are presumed to be more or less knowledgable to begin with as determined by age and grade. Table 4 shows the results of this analysis.

Results & Discussion. At the grade 4 level, there is one question in each subtest that fell below the determined level of significance:

Rhythm Q #6: The music ends by using rhythms that:
____ keep changing
__x__ keep repeating
____ slow down
____ speed up

It is likely that the wording of this question is ambiguous and that students were unable to determine what rhythmic quality, i.e., tempo, pattern, etc., the question referred to. Although none of these components change in the musical selection used, the ending of the song is stylistically different. At the grade 5 level, where the same question had the highest power of discrimination of the subtest, students may be better able to concentrate on the components of the musical elements without being distracted by style, as a factor of age and presumably more listening experiences.

Melody Q #4: Melody is mostly:
____ fast
____ moderate
__x__ slow

These are essentially relative terms which are difficult to apply in an

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TABLE 4. ITEM ANALYSIS ON PRE-TESTS (27% GROUPINGS)

SCHOOL	Ann Arbor	Montgomery Cty.	Combined	Ann Arbor	Montgomery Cty.	Combined
GRADE	4	4	4	5	5	5
N	12	16		14	18	
Signif. Factor (10% of N)	1.2	1.6	1.43	1.4	1.8	1.62
	H-L	H-L	H-L	H-L	H-L	H-L
Rhythm						
Q 1	1	3	2.14	2	4	3.13
Q 2	4	4	4	3	7	5.25
Q 3	4	6	5.14	3	5	4.13
Q 4	2	4	3.14	2	1	1.44
Q 5	3	3	3	2	1	1.44
Q 6	0	1	.57	5	6	5.56
Q 7	2	3	2.57	0	1	.56
Melody						
Q 1	4	3	3.43	3	1	1.88
Q 2	2	6	4.29	1	7	4.38
Q 3	0	7	4.00	0	5	2.81
Q 4	1	-1	- .14	5	7	6.12
Q 5	3	5	4.14	1	5	3.25
Q 6	2	4	3.14	3	1	1.88
Q 7	5	3	3.86	6	3	4.31
Form						
Q 1	3	4	3.57	5	6	5.56
Q 2	0	2	1.14	5	3	3.88
Q 3	4	6	5.14	2	5	3.69
Q 4	6	4	4.86	3	6	4.69

absolute context without sufficient musical experience to have developed personalized criteria that are consistent. Like the problematic question in the rhythm subtest, at the fifth grade level, this particular question had the highest discriminating power of all the items on the subtest, possibly showing increased security with age on being able to define tempo in an absolute sense.

Form Q #2: Is the first section ever repeated?
__x__ Yes
____ No
____ Partly

Mozart's "Ah, Vous Dirai-Je Maman," the selection used for this subtest, is known to youngsters as "Twinkle, Twinkle Little Star." It was assumed that familiarity with the melody would have made the task of isolating phrases easier, but the results suggest that this is indeed a very difficult behavior to be learned, and may be age-related because again, at the grade 5 level, the item was successful.

At the grade 5 level, all of the items in two of the three subtests were deemed successful as a result of the item analysis. There were, however, three items in the rhythm subtest that appear problematic.

Rhythm Q #4: The music is mostly:
__x__ faster than the introduction
____ slower than the introduction
____ the same speed as the introduction

Rhythm Q #5: The music is:
____ mostly smooth
__x__ mostly jumpy

Rhythm Q #7: The style of the singing is similar to:
____ opera singing
____ blues singing
__x__ jazz singing

Question #4 appears to have two problems, one relating to the difficulty of perceiving relatively different tempos, and the second concerned with the musical selection itself. While the tempo change between the introduction and the chorus is sufficiently different that students should be able to perceive it on an absolute basis, the results suggest again that it may be just too difficult at this stage of development to ask students to discriminate one change from among two or more that occur in the music simultaneously.

Question #5 may tell us that youngsters do not have sufficient familiarity with these terms as they relate to music. We would need to know how youngsters at the grade 4 level defined and applied these terms to be able to speculate whether the successful results of the item at grade 4 was a fluke or a developmental difference.

Question #7 appears to be too easy an item for grade 5 youngsters. There were very few youngsters in the sample who answered it incorrectly.

On the basis of the item analysis, it would appear that most of the items were sufficiently successful to be considered in a comparative pre-post test situation. Further, as a measure of the general technique of the use of Listening Guides, their administration has shown that they are both easily administered and acceptable to students in a non-threatening way.

Comparison of Starting Levels of Experimental and Control Samples. A second test was performed on the pre-test data to compare the starting levels of the experimental and control samples. It was hypothesized

that the experimental pre-test scores would not be significantly different from the control pre-test scores, indicating that the two groups were matched in starting achievement levels. The mean pre-test scores for each grade and subtest were compared using one-tail t tests ($\alpha = .05$; performed in the direction of the observed results) for the difference between the means of independent samples with equal variances.

At the grade 4 level, the hypothesis was confirmed for all three subtests. At the grade 5 level, the hypothesis was confirmed for the rhythm subtest, but rejected for the melody and form subtests in which control group scores were significantly lower than the experimental group ($p < .005$). This will be of particular importance in interpreting the relative gains of the two samples on the form subtest, the control group having been the lower to begin with.

Pre-Post Test Comparisons. Following are the hypotheses posed, accompanied by the results obtained in the pre-post test comparisons:

(1) That students in the experimental sample would score significantly higher on the post-test for the subtests on rhythm and form as a result of their participation in the pilot testing.

Results. Table 5 shows the frequency distribution and relative frequency of students' scores on the pre- and post-tests, as well as the class means for these tests. The hypothesis was partially confirmed in that students on both grade levels improved significantly

on the form subtest ($p < .005$). Changes in scores on the rhythm subtest were not statistically significant for either grade level.

TABLE 5

EXPERIMENTAL GROUP: COMPARISON OF DISTRIBUTION OF SCORES AND MEANS FOR PRE- & POST- RHYTHM & FORM SUBTESTS

	Grade 4 (N=15)					Grade 5 (N=19)				
	Score (#items Correct)	Pre-Test f	Pre-Test rel.f	Post-Test f	Post-Test rel.f	Score (#items Correct)	Pre-Test f	Pre-Test rel.f	Post-Test f	Post-Test rel.f
Rhythm	0	0	0.00	0	0.00	0	0	0.00	0	0.00
	1	1	6.67	0	0.00	1	0	0.00	1	5.26
	2	0	0.00	1	6.67	2	0	0.00	0	0.00
	3	3	20.00	1	6.67	3	2	10.53	2	10.53
	4	4	26.67	6	40.00	4	4	21.05	3	15.79
	5	6	40.00	6	40.00	5	9	47.37	11	57.89
	6	1	6.67	1	6.67	6	4	21.05	2	10.53
	7	0	0.00	0	0.00	7	0	0.00	0	0.00
		$\bar{x} = 4.13$		$\bar{x} = 4.33$			$\bar{x} = 4.79$		$\bar{x} = 4.47$	
		$s = 1.26$		$s = .99$			$s = .91$		$s = 2.43$	
Form	0	1	6.67	0	0.00	0	0	0.00	0	0.00
	1	4	26.67	2	13.33	1	1	5.26	1	5.26
	2	3	20.00	5	33.33	2	4	21.05	2	10.53
	3	7	46.67	3	20.00	3	7	36.84	6	31.58
	4	0	0.00	5	33.33	4	7	36.84	10	52.63
		$\bar{x} = 2.07$		$\bar{x} = 2.73$			$\bar{x} = 3.05$		$\bar{x} = 3.32$	
		$s = 1.03$		$s = 1.11$			$s = .92$		$s = .87$	

(2) That scores of students in the experimental sample would not significantly improve between the pre- and post-administrations of the melody subtest because the unit was not included in the pilot testing.

Results. Table 6 shows the distribution of scores and means for the subtest on melody, included in the testing battery as a control to those units which were taught. The hypothesis was confirmed at both grade levels. The raw score improvement indicated by the means in grade 4 is not statistically significant, although the decline at grade 5 is ($p < .025$).

TABLE 6

EXPERIMENTAL GROUP: COMPARISON OF DISTRIBUTION OF SCORES AND MEANS FOR PRE- & POST- MELODY SUBTEST

	Grade 4 (N=15)					Grade 5 (N=19)				
	Score (#items Correct)	Pre-Test f	Pre-Test rel.f	Post-Test f	Post-Test rel.f	Score (#items Correct)	Pre-Test f	Pre-Test rel.f	Post-Test f	Post-Test rel.f
Melody	0	0	0.00	0	0.00	0	0	0.00	1	5.26
	1	0	0.00	0	0.00	1	0	0.00	0	0.00
	2	2	13.33	2	13.33	2	1	5.26	1	5.26
	3	2	13.33	2	13.33	3	0	0.00	2	10.53
	4	8	53.33	5	33.33	4	5	26.32	9	47.37
	5	1	6.67	3	20.00	5	11	57.89	2	10.53
	6	2	13.33	3	20.00	6	0	0.00	4	21.05
	7	0	0.00	0	0.00	7	2	10.53	0	0.00
		$\bar{x}$ = 3.93		$\bar{x}$ = 4.20			$\bar{x}$ = 4.79		$\bar{x}$ = 4.11	
		s = 1.17		s = 1.32			s = 1.08		s = 1.47	

(3) That scores of students in the control sample would show no significant improvement on any subtest, since these students had not participated in the pilot testing.

Results. Table 7 (see page 43) compares the distribution of scores and means for the pre- and post-tests given to the control sample. Hypothesis (3) was confirmed for both grade levels on the rhythm subtest and the form subtest, in that there was no significant improvement in the pre-test means. In fact, grade 4 showed a significant decline on the form subtest ($p < .005$). The hypothesis was also confirmed at grade 4 for the melody subtest. However, the improvement of grade 5 on the melody subtest was significant ($p < .05$).

(4) That the experimental sample would show significantly more improvement from pre-test to post-test than the control group.

Results. The experimental group's pre-post improvement was significantly greater than that of the control group only on the grade 4 form subtest ($p < .005$). On the grade 5 melody subtest, however, the control group did significantly better than the experimental group ($p < .005$).

Method of Analysis. All papers were scored and means and standard deviations were calculated for each subtest at each grade level for both samples. The difference between each individual student's pre- and post-test scores was computed, and the mean and standard deviation of the differences for each subtest at each grade level was also computed.

TABLE 7

CONTROL GROUP: COMPARISON OF DISTRIBUTION OF SCORES AND MEANS FOR PRE- & POST-TESTS

	Grade 4 (N=27)					Grade 5 (N=33)				
		Pre-test		Post-test			Pre-test		Post-test	
	Score (# items correct)	f	rel. f	f	rel. f	Score (# items correct)	f	rel.f	f	rel. f
Rhythm	0	0	0.00	0	0.00	0	0	0.00	0	0.00
	1	1	3.70	1	3.70	1	0	0.00	1	3.03
	2	2	7.41	1	3.70	2	2	6.06	0	0.00
	3	5	18.52	7	25.93	3	3	9.09	3	9.09
	4	9	33.33	9	33.33	4	9	27.27	12	36.36
	5	6	22.22	7	25.93	5	10	30.30	13	39.39
	6	4	14.81	2	7.41	6	9	27.27	3	9.09
	7	0	0.00	0	0.00	7	0	0.00	1	3.03
	$\bar{x}$ = 4.07			$\bar{x}$ = 3.96		$\bar{x}$ = 4.64			$\bar{x}$ = 4.48	
	s = 1.31			s = 1.17		s = 1.15			s = 1.11	
Melody	0	0	0.00	0	0.00	0	0	0.00	0	0.00
	1	3	11.11	2	7.41	1	3	9.09	0	0.00
	2	3	11.11	4	14.81	2	7	21.21	7	21.21
	3	8	29.63	9	33.33	3	8	24.24	8	24.24
	4	5	18.52	5	18.52	4	8	24.24	9	27.27
	5	6	22.22	4	14.81	5	6	18.18	7	21.21
	6	2	7.41	3	11.11	6	1	3.03	2	6.06
	7	0	0.00	0	0.00	7	0	0.00	0	0.00
	$\bar{x}$ = 3.52			$\bar{x}$ = 3.52		$\bar{x}$ = 3.30			$\bar{x}$ = 3.67	
	s = 1.45			s = 1.42		s = 1.34			s = 1.21	
Form	0	0	0.00	1	3.70	0	1	3.03	0	0.00
	1	4	14.81	6	22.22	1	7	21.21	6	18.18
	2	8	29.63	8	29.63	2	12	36.36	13	39.39
	3	11	40.74	9	33.33	3	11	33.33	11	33.33
	4	4	14.81	3	11.11	4	2	6.06	3	9.09
	$\bar{x}$ = 2.56			$\bar{x}$ = 2.26		$\bar{x}$ = 2.18			$\bar{x}$ = 2.33	
	s = .92			s = 1.06		s = .95			s = .90	

For hypotheses (1), (2) and (3), one-tail paired t tests were performed (α = .05) to ascertain the statistical significance of differences between pre- and post-test scores for each sample, subtest and grade level. For hypothesis (4) a one-tail t test (α = .05) was performed on the difference between the means of each sample's pre-post change in individual scores for each subtest at each grade level. Samples were independent, and the variance of the differences was equal in all but two cases, where a different formula was used.

Discussion. It is clear that the students' improvement at both grade levels is greater on the form subtest than on the rhythm subtest. Several factors may account for this difference. Perhaps the most significant is that it was the second unit taught. Thus, teaching of the material took place during the week just prior to the post-test. Also, both teachers reported increased ease and security in working with the materials as the two-week period progressed. Two other factors in the tests themselves may account for the differences. First, the form subtest is substantially shorter and covers fewer concepts related to the unit than the rhythm subtest. Second, the musical selection used in the form subtest was likely to be familiar to students prior to the test administration. The slight, although statistically insignificant, decline shown on the rhythm post-test at grade 5 might in part be accounted for by the difficulties in the test itself as shown by the item analysis (see page 37-38).

The melody subtest was more similar to the rhythm subtest both in number of items and in the number of concepts about melody which

needed to be considered to score successfully. The pattern indicated by the raw means is the same for rhythm and melody, i.e., an improvement at grade 4 and a decline at grade 5. No attempt was made to teach concepts relating to melody although they are implicit in the other two units, and were presented in the films which began the units. The inclusion of this material in the films was unavoidable, but was reported by the teachers to have caused some confusion among students as to what they should focus on.

It is unclear why grade 5 students in the control sample showed a significant improvement on the melody subtest. It is possible that they were exposed to teaching unrelated to this test, or recently had been.

In interpreting these results, it must be made clear that this pilot testing situation was limited in the amount of classroom time that could be devoted to teaching. Because of other factors under study and in order to equalize as many factors as possible between the two experimental samples, a sixty-minute time limit was imposed for each unit. The teachers chose activities that were different both in quantity and scope and neither were able to include a full sampling of lessons that would have given instruction in all the components covered by the test.

It may be that one hour per week of classroom time is insufficient to accomplish behavioral change in this area, at least in the early stages of use. It would also be instructive to learn whether it makes a difference if the units are taught by a music specialist or by a classroom teacher, as they were in this test.

(3) FLEXIBILITY OF THE CURRICULUM

A measure of the potential flexibility of use of these materials is shown by the enormous diversity of choices made by the fifteen teachers who participated, and by the fact that the patterns of organization in their classrooms ranged from single-grade self-contained units to team-taught open classrooms, including just about every variant of the two.

Selection of Units

Ten units were included in the test copy of the Guide. Each teacher had approximately two weeks to read the Guide and to decide which units to use. Teachers were advised that the units could be used in any order and that they were free to select on the basis of their students' needs and interests whatever lessons they wished. (Note: This is not true of the formal test sites where the units, and several of the lessons within them, were preselected by the researchers.)

In the informal sites, six of the ten units were selected. Table 8 shows the distribution of their selections according to total usage, grade, type of community and type of teacher.

The units that were not selected by any teachers at the informal sites were #3 MUSIC...IS MELODY, #5 MUSIC...IS TONE COLOR, #6 MUSIC...IS FORM, and #7 MUSIC...IS STYLISTIC. MUSIC...IS FORM, however, was one of the preselected units at the formal test sites. Thus, some feedback has been obtained on seven of the ten units.

TABLE 8. DISTRIBUTION OF UNIT SELECTION

Unit	Total	Grade 4	5	6	Lower Class	Upper Class	Music Teacher	Classroom Teacher
#1 MUSIC...IS	4	2	1	1	2	2	0	4
#2 MUSIC...IS RHYTHM	9	5	2	2	4	5	6	3
#4 MUSIC...IS HARMONY	4	1	2	1	1	3	4	0
#7 MUSIC...IS IMPROVISED	2	0	2	0	0	2	2	0
#8 MUSIC...IS COMPOSED	3	2	1	0	0	3	2	1
#9 MUSIC...IS CONDUCTED	1	0	1	0	0	1	0	0
N =	23	10	9	4	7	16	14	9

In general, the majority of teachers appear to have chosen units from the first half of the book, with MUSIC...IS RHYTHM the most frequent choice of teachers overall, as well as of music teachers, and MUSIC...IS the most frequent choice of classroom teachers.

This finding is magnified if it is considered that two of the instances where MUSIC...IS COMPOSED were used were taught as a combination unit with MUSIC...IS HARMONY. Given that the test copy of the Guide was 87 rather densely packed pages and that teachers' time for decision-making and preparation was limited, it is not surprising that they seemed to have stopped looking when they found something they wanted to teach that would more than fill the time they had to devote to lessons. Further, in spite of the fact that teachers were told the units could be used in any order, there would seem to be a natural tendency to "begin at the beginning."

If we eliminate the data on Units #7, 8, and 9 because of the very small sample, we can see that classroom teachers chose from the

first two units exclusively, while music teachers omitted the first unit and chose #2 and #4. We can also see that the type of community did not seem to affect teachers' choice of material.

Selection of Activities

Table 9 shows the variety of activities that were included in lessons and the classes in which they were used. While there are only a few activities that were used in enough classrooms to provide any generalized feedback about their use, it is clear that there was a sufficient diversity of activities throughout to appeal to the diversity of the target audience.

Patterns of Use

Because the ultimate usage of these types of materials is among the most difficult in education to control or even project, it was a developmental criterion that the whole manner of presentation provide for flexible usage according to classroom schedule and needs. A measure of successfully meeting this criteria is shown by the wide spread of time available to use these materials (from thirty minutes per week to two hours per week)--and the enormous diversity in approach to using them. On one end of the scale, several teachers chose one or two activities from a single unit for a thirty to sixty minute one-shot lesson. On the other extreme, one music specialist who is responsible for two classes each at grades 4 and 5, combined two units for presentation at each grade level and devoted three to four hours of teaching time over a two-week period to each class. In each case, almost all the

TABLE 9

CHART OF ACTIVITIES TESTED

Code: LA = Los Angeles BV = Boulder Valley 2, 3-4 = grade
AA = Ann Arbor FC = Fulton County /1, /2 = same grade, but different sections

	Activities	Use
UNIT 1 MUSIC... IS	Preparatory	
	Follow-up #1	LA 3-4, LA 6/1
	#2	FC 4/2
	#3	FC 4/2
	#4	
	#5	
	#6	FC 4/2
	(Student Exercise) #7	LA 4
	Listening Guide	FC 4/2
	Unspecified Activities	FC 5/1
UNIT 2 MUSIC.... IS RHYTHM	Preparatory	AA 4, AA 5
	Follow-up #1	FC 4/2, FC 4/1
	#2	LA 6/1, AA 4, FC 4/1
	#3	FC 4/2, AA 4, FC 4/1, BV 4/1
	#4	
	#5	BV 4/2 (2 sections), FC 4/1
	#6	AA 4, BV 4/1
	#7:	BV 4/2 (2 sections)
	#8	FC 4/1, BV 6
	#9	FC 4/1, AA 5, FC 5/1
	Listening Guide	BV 4/2 (2 sections), AA 4, AA 5
	Unspecified Activities	LA 5
UNIT 4 MUSIC... IS HARMONY	Preparatory	BV 5
	Follow-up #1	BV 5
	#2	BV 5, FC 4/1, LA 5
	#3	BV 5, FC 4/1
	#4	LA 5, BV 5
	#5	FC 4/1, BV 5
	Listening Guide	BV 5
UNIT 6 MUSIC... IS FORM	Preparatory	AA 4, AA 5
	Additional Follow-up #1	AA 5
	#2	
	#3	
	#4	
	#5	AA 4
	Original Follow-up #1 (Listening Guide)	AA 4, AA 5
	#2	
	#3	

TABLE 9, continued

	Activities	Use
UNIT 8 MUSIC...IS IMPROVISED	Preparatory	BV 5
	Follow-up #1	BV 5
	#2	BV 5
	#3	BV 5
	#4	BV 5
	#5	BV 5
	#6	BV 5
UNIT 9 MUSIC... IS COMPOSED	Preparatory	
	Follow-up #1	
	#2	FC 5/2, BV 4/2 (2 sections)
	#3	BV 4/2 (2 sections)
UNIT 10 MUSIC... IS CONDUCTED	Preparatory	FC 5/2
	Follow-up #1	FC 5/2
	#2	FC 5/2
	#3	
	#4	FC 5/2
	#5	
	(Student Exercise) #6	FC 5/2

recommended activities were used, and were supplemented by additional material from the class' regular music curriculum. The double unit method was selected because the teacher saw the units in each grouping (RHYTHM/COMPOSED and HARMONY/IMPROVISED) as complimentary and compatible and in each case felt the first unit in the grouping provided a foundation for the latter unit's creative freedom. Realizing that these teachers participated on a voluntary basis, it is still important to point out that in no case did teachers report that the experience was wasted time or an utter failure.

Among the reasons given by teachers for selecting particular lessons were:

- Could they teach the activity? Did they understand it themselves?
- Would students have an opportunity to be creative?
- Would it test students' abilities?
- Would it strengthen earlier lessons or supplement teacher's own weaknesses?
- Could it be done within some rather severe time limitations?
- Could it be done with minimal or no equipment?

V. CONCLUSIONS

In concluding this report, it is necessary to return to the statement of the overall goal of this study: to learn the strengths and weaknesses of the draft materials in order to prepare a final manuscript for publication that was reflective of teachers' and students' needs. Beyond the data discussed in Section IV, participating teachers were given a multitude of opportunities to tell where they had difficulty. Some of the questions asked were:

- If you found it necessary to deviate from your plan, note how and why.
- Were the directions and information in the Guide sufficient? If no, discuss.
- If there was a part of the lesson that was particularly successful, tell in what way.
- If there was a part of the lesson that was particularly unsuccessful, note here. We would also appreciate your thoughts on how it might be changed to be more successful.
- Were there any times when the children asked you questions you couldn't answer? How did you solve this problem?

Teachers were given the opportunity to respond to these questions both on daily feedback sheets and in formal and informal discussions with project personnel.

Overall, teachers felt the directions in the Guide were clear and accurate. With a few exceptions, it appears that the recommended

activities have a high interest level for students and that they are sufficiently flexible to be used by teachers with different styles and by students of every grade. This is not to suggest that every activity would work in every situation, but rather that that there is sufficient choice to cover most situations represented by the target audience. Those activities for which directions were confusing or inadequate were clarified or omitted in the final version of the Guide.

A number of teachers indicated in various ways that they would have preferred each activity to be spelled out in a highly specific lesson plan procedure. While there is no doubt that this would make the materials easier for some teachers to handle, it would immeasurably decrease its flexibility. We feel it is very important to leave latitude in an activity that allows the teacher to adapt it easily to a specific class and to bring a creative approach to teaching. Several teachers indicated that they needed to develop examples for their students. They seemed to do so successfully and this is as it should be.

One portion of the Guide that presented a more serious problem was in the case of the Listening Guides. These are a series of multiple choice questions that ask students to identify various musical events in a recording while listening to a short musical composition. They are, by design, highly generalized and meant to be usable either with any of the recordings suggested as additional listening resources in each unit or with other recordings that the teacher or students might supply. It was not sufficiently stressed in the test version of the Guide that teachers should listen to the record first and adjust the Guide questions

to fit the music. But even if this had been stressed, other problems remained. Many teachers are themselves not able to discriminate musical events along the lines we would have the students learn. In order to correct this situation, additional material was prepared that instructs teachers on how to prepare Listening Guides that are specific to the musical selections of their choice. In addition, an answer key was prepared that correlates the generic unit Listening Guides with the recommended listening resources.

In many cases, teachers' responses indicated a general unfamiliarity with the introductory pages of the Guide and/or with the Concepts and Objectives of each unit. In most cases, the answers to questions posed by teachers were in one of these two places. The typewritten format of the test version of the Guide was not conducive to highlighting "must read" information. The final version is professionally designed and hopefully presents these sections in a more compelling manner.

It would have to be concluded that for the participating population, the curriculum materials seemed highly appropriate and that their philosophical foundation was affirmed. Given a spiralling music curriculum in which each major musical concept is presented in increasing depth at each successive grade level, the level of difficulty of these materials was reported to be appropriate in almost all testing situations. In addition, students in grades 4-6 seem responsive and attentive to the lessons taught regardless of grade level or type of teacher. There is some indication that students from lower socioeconomic communities

are both more attentive and responsive, but all students rated high enough so that this is not a separation factor, but rather one that affirms the utility of the materials in diverse situations.

VI. RECOMMENDATIONS

As a result of this study, the following activities are recommended:

(1) A series of teacher training workshops.

Classroom teachers who may never have had responsibility for teaching music and whose own musical background may be limited, are often skeptical of their own ability to lead their students in this subject area. While the findings of this study suggest that the classroom teacher can use these materials successfully, several teachers reported their own feelings of insecurity and concern that they projected this insecurity to the class. While the degree of anxiety varies from teacher to teacher, it is recommended that some backup assistance be provided the first time the materials are used. This would enable teachers to try out lessons in a supportive atmosphere prior to commencing the study with their classes.

The primary rationale for offering such workshops is to encourage teachers to use the Guide. The teachers who participated in the pilot test did so on a voluntary basis but in a semi-structured manner. In situations where the adoption and use of these materials is totally voluntary (and we suspect this will be true in the majority of cases), teachers could opt not to use the Guide rather than work through the difficulties of first time usage.

Such workshops could be offered directly to teachers or could be structured for music specialists with a view toward their becoming the trainers in their local districts.

(2) Audience Awareness Survey.

At some point soon after the series has been shown in its entirety over open air, it is recommended that an audience awareness study be conducted. The cooperation of the Music Educators National Conference or the Public Broadcasting System might be solicited to effect such a study. The objective of this research would be two-fold: to evaluate the effectiveness of the utilization plan and to identify areas of promotional weakness for correction during the following four years of broadcast.

(3) A Summative Evaluation.

Formative evaluation activities have taken place throughout the two-year period of research and development. These have focused first on the regular review of materials by a Curriculum Advisory Committee and secondly, on the pilot testing activities reported on herein. At no time, however, had the impact and method of utilization of the entire package (TV programs and Guide) been assessed. It is recommended that a formal evaluation be undertaken that would measure the educational effectiveness of the use of ten complete units. Ideally such a study would consider the variables of grade level, teacher background,

socioeconomic level of students and the musical background of students. More generally, it would consider the utility of the marriage of television and classroom teaching as a means of presenting content and effecting behavioral change.

VII. EXHIBITS

1. Proposal to Ann Arbor Research Review Committee
2. Letter of Approval from Research Review Committee (11/19/76)
3. On-Site Research Assistant Job Description
4. Toby H. Levine's Letter to Teachers in Experimental Sample (12/9/76)
5. Guide to Classroom Use in Intermediate Grades (12/1/76 draft)
6. Background Information Form
7. Planning Form (Ann Arbor)
8. Teacher Feedback Form (Ann Arbor)
9. Pre-Post Tests
10. Synopses of Films (Ann Arbor)
11. Daily Observation Log (Ann Arbor)
12. Final Interview Format (Ann Arbor)
13. Transcript of Final Interview (Ann Arbor)
14. Toby H. Levine's Letter to Curriculum Advisory Committee Members in Georgia, Colorado and California (1/12/77)
15. Toby H. Levine's Letter to Field Test Teachers in Georgia, Colorado and California (1/12/77)
16. Teacher Feedback Form (Informal Test Sites)

EXHIBIT 1. PROPOSAL TO ANN ARBOR RESEARCH REVIEW COMMITTEE

1. JAMES A. STANDIFER — Name
   NOVEMBER (~~15~~ 1976 — Date

2. SCHOOL OF MUSIC (MUSIC EDUCATION) UNIVERSITY OF MICHIGAN — Affiliation

3. Title of Project: MUSIC IS..... (AN INSTRUCTIONAL TELEVISION
   (PILOT OF A PROJECT DEVELOPED IN COOPERATION WITH WASHINGTON
   EDUCATIONAL TELEVISION)

4. Personnel to be involved.
   (Age, grade, sex, and number of students; staff, parents, others)
   Grades 4 and 5 (See item 4 on attached memo); Number of students dependent on normal enrollment at pilot school.

5. Time required for the study.
   a. Class — Ten days (See item 7d)
   b. Individual —
   c. After school — Ten (10) hours for teachers involved
   d. Staff time — Normal classroom time

6. School facilities needed.
   The facilities generally available to classroom teachers at pilot school.

7. Instruments attached? (Post Pretest) Yes ✓ No ____

8. Proposed starting date: Jan. 14 Proposed completion date: Jan. 31,

9. Preferred school(s) BURNS PARK

10. Has Human Subject Review requirement been met? Yes ✓ No ____
    If yes, how? Through discussions with school (Burns Pk, Principal and P.T.O.

11. If researcher is a student is there a supporting statement from the instr or thesis chairperson? Yes ____ No ____

James A. Standifer
Signature of Researcher

Research Review Committee Action -

Date - within Two weeks

INTRODUCTION

A major purpose of MUSIC IS ..... is to create intelligent music listeners. The MUSIC IS PROJECT will provide materials to permit the classroom teacher to function independently and confidently with music activities in the regular classroom setting. The materials will be self-contained packets (videotaped "prep programs" and Teacher's Guide) specifically designed for the classroom teacher.

The design of MUSIC IS ..... will provide experiences with a wide variety of music that will give children a means of developing a music vocabulary along with some tools and resources which they can use in responding to extended experiences with music. Concepts will be conveyed aurally and visually making realistic analogies between music and the child's personal experiance, and leading to the transfer of the concept to other settings.

Ultimately, the MUSIC IS PROJECT will provide ten half-hour television programs and Teacher's Guides produced to appeal to a wide variety of youngsters, teachers, and parents and to be shown both during school time and after school hours (via Public Television and/or systems provided by the various schools) throughout the country.

The proposed field testing comes after more than a year's research consisting of extensive investigation into problems associated with such a massive project and the ultimate development of the Curriculum Guides, Scripts, and the like. MUSIC IS ..... was produced by Washington Educational Television and funded by HEW, Office of Education, Bureau of School Services.

MEMO

TO: Research Review Committee

FROM: Victor Bordo, Coordinator of Music AAPS

RE: Music Is - Project at Burns Park

DATE: November 16, 1976

I have had an opportunity to review the complete "Music Is...Guide to Classroom Use in Intermediate Grades". It's scope is impressive and the results which it can produce in a classroom will be quite dramatic.

Historically, the classroom teacher has been unable to contribute as much as she/he would like to the special areas of art, music and physical education. An attempt was made many years ago to force classroom teachers to teach music on a limited basis. This only complicated matters. Teacher's unions successfully negotiated badly needed release-time for classroom teachers. This time became available when the music, art and physical education specialist entered the classroom. This gave the classroom teacher needed relief but separated him/her even further from the special areas.

Now, Music Is can help correct this because the twelve units of this well constructed project will enable the classroom teacher to contribute to the growth of music in the classroom. One passage in the introduction clearly explains this new dimension.

"Both classroom teacher and music specialists will find this guide of value and use. Ideally, the curriculum would be implemented through the joint effort of the classroom teacher and music specialists, capitalizing on the strengths of each to create the most effective teaching/learning situation. The regular classroom teacher will find that most activities within this guide are based on teaching methodologies familiar to other disciplines, and are written in non-technical language. Specialists will recognize ways of extending these activities based on their own experience, and can offer assistance to the classroom teacher in correlating these activities with the rest of the music program, and in presenting parts of the units.

Whether the curriculum is implemented by the classroom teacher, the music specialist, or by a joint effort, the focus of Music Is...is on students, and on experiential, activity-oriented learning."

Another major area of this project is the inclusion of multi-ethnic material by Prof. Standifer. Music has always been multi-ethnic in structure but the focus has been limited to Western Europe. The material in the study will rightfully include Africa and the Orient as well in the scope of learning.

I feel that it would be in our best interest to offer our services in this project. It is my hope that this committee will approve the involvement of Burns Park in this study. After the study is completed, it is my intention to present this material to Dr. Cranmore and the Elementary Council for consideration by Ann Arbor Elementary Teachers.

cc: Dr. Hansen
Dr. Cranmore

PROJECT DIRECTOR	Ruth Leon
PRODUCER	Caroline Isber
MUSIC DIRECTOR	Murry Sidlin
CURRICULUM DIRECTOR	Toby M. Levine
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Dr. Donald Robinson, Supervisor of Music, Fulton County (Georgia) Board of Education
Dr. James A. Standifer, Professor of Music, University of Michigan School of Music

MUSIC IS... was produced by WETA-TV, Washington, D.C. with funding from the U.S. Department of Health, Education and Welfare, Office of Education, Bureau of School Services. The Guide to Classroom Use in Intermediate Grades was developed by Levine Research Associates, Brookline, Massachusetts.

page 8

PRE-POST TEST INSTRUMENT

MUSIC IS...FORM

LISTENING GUIDE MUSIC: _____

1. The music has how many sections altogether?

___ 1
___ 2
___ 3
___ 4
___ 5

2. The first section is repeated

___ once
___ twice
___ three times

3. The music has how many <u>different</u> sections

___ one
___ two
___ three

4. The first time a different section is heard, it differs from the first section because it:

___ is longer ___ is shorter ___ uses different instruments
___ is higher ___ is lower
___ is softer ___ is louder
___ is slower ___ is faster

5. The second new section, if any, differs because it

___ is longer ___ is shorter ___ uses different instruments
___ is higher ___ is lower
___ is softer ___ is louder
___ is slower ___ is faster

Stage 9

TYPE -POST -TEST INSTRUMENT

MUSIC IS...MELODY

LISTENING GUIDE MUSIC: _____

1. Melody starts by
   - ____ moving up
   - ____ moving down
   - ____ repeating same tone

2. Melody is mostly
   - ____ step by step
   - ____ skips around

3. Melody is mostly
   - ____ low tones
   - ____ middle tones
   - ____ high tones

4. Melody is mostly
   - ____ fast
   - ____ moderate
   - ____ slow

5. Melody is mostly
   - ____ uneven
   - ____ smooth
   - ____ varied

6. Melody is mostly
   - ____ loud
   - ____ medium
   - ____ soft

7. Melody ends by
   - ____ moving up
   - ____ moving down
   - ____ staying the same

Levins Research Associates

ECHOLS ALDRICH ASSOCIATES
176 Rawson Road, Brookline, Mass. 02146 Telephone (617) 232-5747 / 277-1046

MEMO

TO: James A. Standifer
FROM: Toby H. Levine
DATE: October 20, 1976
RE: Notes of our 10/15/76 meeting

1. PURPOSE.

The purpose of the second stage of refinement is to evaluate the use of selected program designs and student materials in representative classrooms to determine the appropriateness of the content presentation for the target audience, the usability of the classroom Guide from the point of view of typical users, and the ability of the total curriculum to affect learner outcome.

2. TEST SITES.

Formal testing will take place in two locations, one urban and one suburban: the Public Schools of Ann Arbor, Michigan and Washington D.C. Additional informal testing may be done in the public schools of Montgomery County, Maryland.

3. TEST UNITS.

Music Is... Melody
Music Is... Harmony
Music Is... Form
Music Is... Composed

Alternates: Rhythm & Stylistic

4. TEST CLASSES.

At each location we will use two self-contained classes (preferably in the same building), ideally a 4-5 or 5-6 combination. Each class will complete two units and each unit will be tested in two classrooms, one urban and one suburban, e.g.:

	Washington	Ann Arbor
Class A	Melody Form	Melody Form
Class B	Harmony Composed	Harmony Composed

5. OBTAINING APPROVAL.

James Standifer will be responsible for obtaining approval to test in the Ann Arbor Schools; Murry Sidlin will be responsible for obtaining approval to test in the D.C. schools. Once approvals have been obtained, specific arrangements will be coordinated in Ann Arbor by a research

assistant to be hired for this purpose and in Washington, D.C. by the project secretary. A research assistant will be hired in D.C. to serve as an observer/evaluator during actual testing.

6. GENERAL METHOD.

Students will be given a ten minute criterion referenced test before and after exposure to Music Is... materials. The content of each Music Is... unit will be presented through a 15-minute videotape that reflects an activity oriented presentation and which includes short (e.g., under 1 minute) musical examples. A more complete listening experience (e.g., 4-6 minutes) will be provided through records or audiotape following the videotaped lesson. Classroom teachers will be expected to precede the videotape with a short pre-selected preparatory lesson and to plan 60 minutes of follow-up activities during the week following the lesson. These activities are to be selected from those recommended in the Utilization Guide. A research assistant will attend all classes for the purposes of coordination, observation and audiotaping. When possible, the curriculum director will also attend. Classroom teachers will be asked to complete specific feedback questionnaires based on actual follow-up usage of Guide activities and will be interviewed following the testing by the curriculum director for more general reaction to using the material.

7. PROCEDURES.

In each location, the following method will be followed:

a) Toby Levine will meet with the research assistant for the purpose of project orientation and training.

b) An on site meeting will be scheduled between Toby Levine, the research assistant, the classroom teachers and the building principal (if desired) to be held approximately one week prior to testing. The meeting will have the following agenda:

- project orientation
- completion of background information questionnaire
- previewing of test videotapes
- explanation of unit approach
- explanation of planning and evaluation sheets and agreement on dates of return to research assistant
- scheduling of pre-test, video tape showing, follow-up lessons and post-test.

c) Approximately two days prior to the showing of the first test videotape, the research assistant will administer the pre-test to the classes.

d) Testing will take place over a period of two weeks in each school.
Day 1: Classroom teacher uses preparatory activity suggested in Guide, shows 15-min. videotape, plays pre-selected musical selection.

Days 2-5: Classroom teacher schedules 60 minutes of activities selected from Guide.
Week 2: Process repeated for Unit 2.

e) Research assistant administers post test following the completion of Unit 2.

f) Curriculum director, classroom teacher and research assistant meet for post test interview.

8. MATERIALS AND EQUIPMENT.

a) James A. Standifer will have responsibility for developing criterion referenced tests.

b) Toby Levine will develop background/demographic information sheet, teacher planning sheet, teacher feedback sheet and research assistant observation procedures.

c) Three copies of each videotape will be made. These will be duplicated at WETA from the master made at Montgomery County.

d) At each test site we will require an audio tape recorder and tapes as well as a videotape playback unit. This equipment will be rented if it is unavailable in the schools.

EXHIBIT 2. LETTER OF APPROVAL FROM RESEARCH REVIEW COMMITTEE

The University of Michigan

DEPARTMENT OF PSYCHOLOGY

529 THOMPSON STREET
ANN ARBOR, MICHIGAN 48109

November 19, 1976

Prof. James A. Standifer
224 Stearns
North Campus

Dear Professor Standifer:

The Research Review Committee of the Ann Arbor Public Schools/University of Michigan at its meeting today approved your research project, "Music Is...." A form is enclosed for you to present to the principal of Burns Park School where the project will be pursued.

Remember that written permission must be obtained from the parents of the children who will participate.

The committee requires that all investigators submit two documents upon completion of the project. A summary report should be sent to the co-chair of the committee as well as to the principal of the school involved. Additionally, an abstract of 150 words or less should be submitted, written in layman's language, that can be included in a newsletter of the Ann Arbor Schools as well as in the annual report of the committee.

We wish you the best in your pursuit of your study.

Sincerely,

John W. Hagen

Sue Beutler
Co-chair, Research Review Committee

JWH/SB:bbc
enclosure
cc: M. Cranmore

STEERING COMMITTEE

of the

Ann Arbor Public Schools - The University of Michigan

DATE: November 19, 1976

MEMO TO: Principal of Burns Park School

FROM: Research Review Committee

SUBJECT: Approval of research request

This will serve to indicate that the Research Review Committee has reviewed and approved the research request of James Standifer.

The researcher is authorized to submit the proposal for your consideration.

Susan Beutler
CoChair., AAEA

John W. Hagen
CoChair.,
Univ. of Michigan

EXHIBIT 2 page 2

Levine Research Associates
176 Rawson Road, Brookline, Mass. 02146 Telephone (617) 232-5737/277-1046

EXHIBIT 3. ON-SITE RESEARCH ASSISTANT JOB DESCRIPTION

JOB DESCRIPTION

MUSIC IS... RESEARCH ASSISTANT

Qualifications

1. Classroom experience at the intermediate grade level.
2. Music education major.
3. Must have car.

Responsibilities

1. To serve as on-site liaison between the curriculum director and personnel at the test sites.
2. To arrange and coordinate all scheduling.
3. To arrange for all equipment required for testing.
4. To administer pre and post tests to test classes.
5. To attend and audiotape all lessons in which Music Is... materials are used.
6. To complete observation forms for all lessons attended.
7. To retrieve all planning and feedback forms from classroom teacher.

Estimate of Time Required

° General Scheduling and Coordination	8 hours
° Orientation meeting with Curriculum Director	2 hours
° Orientation meeting with Curriculum Director and Classroom Teacher	4 hours
° Administration of pre post tests to 2 classes	4 hours
° Observations over two week period in 2 classes estimated at 4 hrs/day for 10 days	40 hours
° Post evaluation conference with Teacher and Curriculum Director	2 hours
° Post evaluation conference with Curriculum Director	2 hours
	62 hours

Mileage will be reimbursed at the rate of 15¢ per mile; costs of equipment rentals will be reimbursed.

EXHIBIT 4. TOBY H. LEVINE'S LETTER TO TEACHERS IN EXPERIMENTAL SAMPLE
(TEACHERS: Two teachers, Grades 4 and 5)

December 9, 1976

Teacher
Burns Park School
1414 Wells Street
Ann Arbor, Michigan

Dear Teacher:

Thank you so much for offering to participate in field testing the curriculum materials for Music... While the package that accompanies this letter I am sure looks terribly formidable, I hope in the next few paragraphs to give you some project background and to explain your role in this project.

Ms. Marvalene Moore, who will be in touch with you shortly, if she has not already done so, will be our representative in Ann Arbor for the duration of this project. Ms. Moore will be responsible for all scheduling. She will be visiting your classes whenever you use these materials, and she should be the person you contact if you have questions or problems. If you need to reach her, a message can be left during the day with Mrs. Peggy Dovey at the University of Michigan School of Music, Department of Music Education, phone 763-3015. Evenings, Ms. Moore can be reached at 994-5838. She will be available prior to December 19th and after January 8th. In the interim, if you have questions, please contact either Professor James Standifer at the University, phone 764-5429 or myself (call collect).

Music... is an instructional television project for students and teachers in the intermediate grades. The research and development activities of the project have been supported by the U.S. Office of Education and have been carried out over the last year and a half. The result of this activity is the Guide to Classroom Use that you now have. Our primary purpose in coming to Burns Park is to find out if this book is a useful and usable teaching resource in a classroom setting. We can only learn this by asking people such as yourself to put it into use and to tell us what happens as a result. In that way, we hope to learn how to revise it.

At the culmination of this project, there will be ten half-hour television programs produced by WETA-TV in Washington, D.C. with funding from the Allied Chemical Company and the U.S. Office of Education. These have not yet been produced and they are not part of this field test, although you will find them referred to frequently in the Guide. Since the Guide to Classroom Use has been developed as a supplementary aid to these programs and is meant to be used . a follow-up rather than as a primary teaching vehicle, we have prepared a single videotape specifically for use in the

field test that covers the major concepts that you and the students will be exploring in January.

While we have enclosed all the units in the Guide, we in no way expect you to cover all of them in a two-week period. The units we have selected for testing are:

- Music... Is Rhythm
- Music... Is Form

The procedure we will follow is:

Friday, January 14, Ms. Moore will administer a short pre-test to your students. This will take no more than fifteen minutes of class time and will involve her playing two short pieces of music and asking the students to respond to a series of questions about what they hear. She will bring with her all the materials and equipment necessary.

During the week of January 17, we are asking that you schedule at least 60 minutes of class time focussed on Music... Is Rhythm. The first day's use will involve showing the videotape and perhaps some short follow up activity to it. At some point in the week, we would like you to use the Music... Is Rhythm Listening Guide as one of the activities. Beyond that, the selection of activities is entirely up to you and the needs and interests of your class.

During the week of January 24th, the activities should be drawn from Music... Is Form. The procedure will be the same as the first week, except that there will not be a videotape.

On Monday, January 31, Ms. Moore will administer a post-test to the students, using the same material as will be used in the pre-test.

Because this is a research project, it is necessary for us to ask you to keep track of your experiences in some way--hence, the attached feedback forms. We have tried to construct these in such a way that they take as little time as possible to complete. Nonetheless, they will take time. The forms and their use are as follows:

1. Background Information Form. Please complete this prior to beginning testing and return it to Ms. Moore.

2. Planning Form. Please complete this prior to beginning testing and return two copies to Ms. Moore so that she may schedule her time accordingly. We have put these forms on carbon sets so that they only need to be done once. Should you wish to change your plan once you get going, that's fine--please let Ms. Moore know, however.

3. Feedback Forms. These are for a daily reporting of what happened each time you use an activity. They are the most important part of the package. Please get them to Ms. Moore on a weekly basis.

Following the two-week use, we would like to schedule a two hour meeting with you when we can discuss in a more open ended fashion what your reactions and experiences were. Ms. Moore will schedule this with you at a mutually convenient time.

We are indeed terribly grateful that you have become part of our project. You will receive an honorarium of $75, but we realize that this couldn't begin to compensate for the time and dedication you are giving.

Please do not hesitate to contact Ms. Moore or myself (call collect) with any question you have.

I will be in Ann Arbor the end of the first week of testing and look forward to seeing you again at that time. Best wishes for a happy holiday season and again, thanks from everyone associated with the project for your interest and participation.

Sincerely,

Toby M. Levine
Curriculum Director
MUSIC...

THL:ns

cc: James A. Standifer
Marvalene Moore

EXHIBIT 6

BACKGROUND INFORMATION FORM

School System: _____ Teacher _____

Grade: _____ Number of Students in Class: _____ Age of Students: _____

1. How many minutes per week on the average do students have music instruction?

   _____ from classroom teacher

   _____ from music specialist

   _____ other (specify)

2. What music textbook series and grade level of the series is used with your class? (Or, if none, what is the music curriculum for your class?)

3. How many students in your class take instrumental music lessons? _____

4. How many students in your class are in a school chorus? _____

5. What is the reading level of your class? _____ range

   _____ average

   _____ % below 3rd Grade

6. Check those things that are in your classroom or are available for your use:

   _____ piano

   _____ melody bells

   _____ rhythm instruments

   _____ record player

   _____ tape recorder

THIS PAGE TO BE FILLED OUT BY CLASSROOM TEACHER

7. Have you ever taken a music course? (e.g., music methods, music appreciation, workshop on teaching music, history of music, etc.) Please describe:

8. What other musical experience do you have, if any? (e.g., do you play an instrument, sing with a chorus, etc.) Please describe:

9. Do you view any instructional television series on a regular basis with your class? _____ If yes, which?

   Do you view any on an irregular basis? ____ If yes, which?

10. How often do you use films in the class? _____

    How often do you use filmstrips in the class? _____

11. Approximately how much time per week do you ordinarily include musical activities in your classroom, and what types of musical experiences are these likely to be? (e.g., singing, listening to recores, etc.)

EXHIBIT 7

TEACHER PLANNING FORM
(Ann Arbor)

School System: _____ Teacher: _____ Grade: ____ MUSIC... IS Unit: _____

Directions: Having read the unit, choose those activities that you wish to use with your class. The total exposure to MUSIC... IS activities should add up to approximately 60 minutes for the week and should include at least one use of the listening guide. Feel free to divide the time into lessons of varying lengths as befits your class, their needs and their interests.

Date	Activity Number	Anticipated Start Time	No. of Minutes Planned for Lesson	Note any changes in the lesson you plan to make from the way it is described in the Guide.	Why did you choose this activity?

TEACHER PLANNING FORM, page 2

School System: _____ Teacher: _____ Grade: _____ MUSIC...IS Unit: _____

Date	Activity Number	Anticipated Start Time	No. of Minutes Planned for Lesson	Note any changes in the lesson you plan to make from the way it is described in the Guide.	Why did you choose this activity?

EXHIBIT 8.

TEACHER FEEDBACK FORM
(Ann Arbor)
Please fill out daily.

School System: _____ Classroom Teacher: _____ Grade: ____

MUSIC... IS Unit: _____ Activity Number: ____ Date: _____

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1. If you found it necessary to deviate from your plan, note how and why:

2. In general, student attentiveness during the lesson was:

____ below average for this class ____ average for this class ____ above average for this class

3. In general, student response to this lesson was:

____ below average for this class ____ average for this class ____ above average for this class

4. The level of difficulty of this lesson was:

____ too easy for this class ____ about right for this class ____ too difficult for this class

5. What objective do you feel was achieved as a result of this lesson? ____

What percentage of the class seemed to have achieved this? _____

6. Were the directions and information given in the Guide sufficient? ____
If no, discuss:

7. Was the time you projected for the lesson adequate? _____
If not, explain:

8. If there was a part of the lesson that was particularly successful, tell in what way:

9. If there was a part of the lesson that was particularly unsuccessful, note here. We would also appreciate your thoughts on how it might be changed to be more successful.

10. Other comments:

EXHIBIT 9. PRE-POST TESTS

PRE-POST TEST: RHYTHM

BURNS PARK SCHOOL, ANN ARBOR

In a few seconds you will hear a musical example for which you are to describe the rhythm while you listen. Check the terms that best describe the example and seem most accurate. In some groupings, there may be more than one possible answer. Now, listen to the music and mark your responses.

Ex. "Mr. Melody," C. Jackson Yancy
Jay's Enterprises Inc., Chappell & Co.
ASCAP
Time: 3:07

1. The music begins by using rhythms that
   _x_ slow down
   ____ speed up
   ____ stay the same

2. The music makes you feel like counting in
   _x_ 2
   ____ 3 [either 2 or 4 or both is correct]
   _x_ 4

3. The music feels as if it has strong beats
   ____ a few times
   ____ often
   _x_ most of the time

4. The music is mostly
   _x_ faster than the introduction
   ____ slower than the introduction
   ____ the same speed as the introduction

5. The music is
   ____ mostly smooth
   _x_ mostly jumpy

6. The music ends by using rhythms that
   ____ keep changing
   _x_ keep repeating
   ____ slow down
   ____ speed up

7. The style of singing is similar to
   ____ opera singing
   ____ blues singing
   _x_ jazz singing

PRE-POST TEST: MELODY BURNS PARK SCHOOL, ANN ARBOR

In a few seconds you will hear another musical example for which you are to describe the melody while you listen. Check the terms that best describe the example and seem most accurate. Again, in some groups there may be more than one possible answer. Now listen to the music and mark your responses.

Ex. "At A Certain Church," John Work. Desto Records
From: Sound, Beat, & Feeling, American Book Company, New Dimensions in Music Series, Choate, Kaplan & Standifer, Record 7, Band 1 (1-0177-007-7/0-278-49083-2)
Played three times.

1. Melody starts by
   __x__ moving up [if "repeating" is also checked, the
   ____ moving down answer is correct]
   ____ repeating the same tone

2. Melody moves mostly
   __x__ in small steps
   ____ in large leaps

3. Melody is mostly
   ____ low tones
   __x__ middle tones
   ____ high tones

4. Melody is mostly
   ____ fast
   ____ moderate
   __x__ slow

5. Melody is mostly
   __x__ smooth
   ____ jumpy

6. Melody is mostly
   __x__ getting thicker
   ____ getting thinner

7. Melody ends by
   __x__ moving down
   ____ moving up
   ____ staying the same

PRE-POST TEST: FORM

BURNS PARK SCHOOL, ANN ARBOR

Now you will hear another musical example for which you are to describe the form while you listen. Check the terms that best describe the example and seem most accurate. In some groups there may be more than one possible answer. Now mark your responses.

Ex. Mozart, "Ah, Vous Dirai-Je Maman", Sound, Beat, and Feeling, American Book Company, New Dimensions in Music Series, Choate, Kaplan & Standifer, Side Q, Band 2
Time: 1 minute

1. The music has how many sections altogether?
   ____ 1
   ____ 2
   __x__ 3
   ____ 4

2. Is the first section ever repeated?
   __x__ Yes
   ____ No
   ____ Partly

3. Is the second section
   ____ the same as the first section?
   __x__ different from the first section?

4. The first time a different section is heard, it differs from the first section because
   __x__ the melody is different
   ____ it has a faster rhythm
   ____ it uses different instruments

EXHIBIT 10. SYNOPSES OF FILMS (ANN ARBOR)

SYNOPSIS OF "DISCOVERING MELODY AND HARMONY IN MUSIC"
(color, 16 minutes, intermediate, Bailey Film Associates)

The film shows a music lesson in a fourth or fifth grade class.

Concepts

1. Melodies move in notes that step, skip and repeat.
2. Parts of melodies repeat.
3. Harmony also moves in steps, skips and repeats.
4. A descant is a harmony in which there are repeated notes or where there is an added melody above or below the melody.
5. Another type of harmony is notes in thirds.

Music Used

"Johnny Has Gone For a Soldier"
"Spinning Song"
"When Johnny Comes Marching Home"

Procedure

Class alternates between sitting at desks answering questions and singing. Teacher uses a xylophone to illustrate melody of first song. "Spinning Song" is taught in two parts, with "boom da" representing the sound of the pedal moving the spinning wheel and "sara sponda, sara sponda, sara sponda, ret set set" representing the women working at the wheel. Harmony is created by the addition of students playing bells. The final song is accompanied by bells, autoharp and rhythm instruments.

SYNOPSIS OF "DISCOVING FORM IN MUSIC"
(color, 19 minutes, intermediate, Bailey Film Associates)

The film shows a music lesson in a second or third grade class.

Concepts

1. A small part of a song is called a phrase. If we give a letter name to the phrase of a song, it might be called A. The second phrase could be called B. The form of a song with two phrases is A-B.
2. A large piece of music is divided into large parts in the same way a small song is divided into phrases. The large parts are called sections, and these sections can be different or almost alike.
3. One special form is called a rondo, in which the A section comes every other time.

Music Used

"Haul on the Bowline"--a sea chanty (A-B)
"Blow Ye Winds"--fo'c'sle sea chanty (A-B-A-C)
"Sailing"--by Herbert Donaldson (A-B-A-C-A)

Procedure

Class alternates between sitting at desks answering questions and singing. Considerable movement accompanies the singing (hauling gestures; movements of sailing, seagulls, flying fish; physical responses to show ends of phrases). The teacher accompanies the first two songs on the autoharp; the third is on tape. A flannel board is used extnesively for vocabulary, melody lines and pictures.

EXHIBIT 11

DAILY OBSERVATION LOG
(Ann Arbor)

MUSIC... IS Unit _____ Activity Number _____ Date: _____

Observer _____ Teacher _____

Number of Students Present _____ Time Lesson Started ___ Ended _____

Where Lesson Took Place: Regular Classroom _____
Other (specify) _____

Were there any other adults present besides yourself and the teacher? _____
If yes, did they participate in teaching or did they observe? _____

_____

1. In general, did the lesson seem feasible in terms of:

	No	Moderately	Yes
a. the time available	____	____	____
b. the materials needed	____	____	____
c. the facilities available	____	____	____
d. its suitability for use by a classroom teacher	____	____	____
e. its suitability for students of this age level	____	____	____

2. Note in minutes, how much time was spent on the following:

   a. review of previous learning _____

   b. introduction of today's activity _____

   c. main part of lesson _____

   d. conclusion of activity _____

   e. preview of future _____

3. Estimate what percentage of the class appeared attentive to the lesson:

   at the beginning: 0%_____100%
   in the middle: 0%_____100%
   at the end: 0%_____100%

4. Use the following scale to rate the classroom atmosphere during your observation:

orderly	____	____	____	____	____	disorderly
purposeful	____	____	____	____	____	non-purposeful
noisy	____	____	____	____	____	quiet
tense	____	____	____	____	____	relaxed
excitement	____	____	____	____	____	boredom

5. During the main part of the lesson, check those learning behaviors in which students were engaged and note the percentage of time involved for each:

   a. Talking about musical knowledge (Examples of behavior in this category might be: naming, defining, recalling, recognizing, stating, describing, listing, reviewing, labeling): _____%

   b. Listening to music and analyzing it (Examples of behavior in this category might be: examining, detecting, isolating, differentiating, comparing, discovering): _____%

   c. Actively making music (Examples of behavior in this category might be: interpreting, composing, conducting, improvising, solving, creating, arranging, performing): _____%

   d. Evaluating music (Examples of behavior in this category might be: judging, concluding, choosing, rejecting, accepting, treasuring, preferring): _____%

   How appropriate was this for the particular lesson?

6. Which of the following teaching strategies best describes the main part of the lesson? If more than one, note what was happening in each instance.

   a. teacher lecture _____

   b. teacher dominated discussion _____

   c. free-wheeling discussion _____

   d. whole class activity _____

   e. small group activity _____

   f. students working independently or in pairs _____

7. How did the teacher react to questions for which he or she had no answer?

_____ admitted ignorance

_____ asked you

_____ referred child to reference

_____ consulted reference

_____ deferred answering

_____ faked it

_____ other (describe)

8. Once started, did the lesson proceed smoothly, or were there hangups? Describe.

9. Please describe any situation in which you feel the students were given incorrect information.

10. In terms of its objectives, was the lesson _____ successful

_____ moderately successful

_____ not successful

On what basis have you made this judgment?

11. Can you make any suggestions for improving the lesson?

12. Note any comments, reservations, problems the teacher mentioned to you.

EXHIBIT 12

INTERVIEW FORMAT FOR FINAL EVALUATION OF MUSIC... UNITS

(ANN ARBOR PUBLIC SCHOOLS)

Teacher: _____ Grade: _____

MUSIC... Units Tested: #1 _____

#2 _____

1. Describe the process through which you selected activities to use to follow up the lesson.

2. Were the directions in the Guide adequate?

3. Which unit did the children enjoy the most?

   Which activities were the most successful?

   Which were least successful?

4. Did you feel comfortable teaching this material?

5. Comment on the time needed to plan for the lessons--did you allow enough? Do you feel that as you get used to the series you would need less time?

6. Is one week adequate time to cover the objectives of one unit? Would you like more or less time?

INTERVIEW FORMAT FOR FINAL EVALUATION OF MUSIC... UNITS (ANN ARBOR)

7. In general, were your classroom facilities adequate to use the kinds of activities suggested in the Guide?

8. Were you able to obtain supplementary teaching materials without too much difficulty?

9. Were the listening guides useful
_____ as a teaching tool
_____ to measure progress toward attainment of behavioral objectives
_____ other
_____ not useful (if so, explain)

How did the children react to working with them?

10. Did you feel capable of handling questions from the class?

11. Could you usually tell what the students were learning?

12. Was there any noticeable effect on student attitudes toward music?

13. Could you relate the units to the rest of your curriculum and vice versa? Could the students?

14. How does MUSIC... compare to regular music curriculum in terms of outcomes, participation and enjoyment?

TRANSCRIPT OF FINAL INTERVIEW OF TEACHERS WHO PARTICIPATED IN TESTING IN ANN ARBOR

Interviewer: Describe the process through which you selected activities to use to follow up the lesson.

Teacher A: Well, the first criteria, after I read them through, was which ones could I do. As you know, I felt inadequate to do some of the things. And, which ones did I really understand. Now, some of them I might have tried, had I really understood what you meant. For example, one of the things said this thing about the house and within a certain space and it's relative to form--that activity, do you know which one I mean? And then it said, have the children place the houses that they drew in a linear mural? And I was very confused as to what that activity really meant.

Interviewer: Did you use that activity?

Teacher A: I might have used that, because at the beginning it sounded like something that the children might enjoy doing, and that each one could do an individual thing, but then I decided that's too confusing--I don't even know what they mean by linear mural myself.

Interviewer: Well why don't we get to that later. What I'd like to know is, whatever activities you actually chose--let's say you chose activity 8--what I'd like to know is what process did you use?

Teacher A: OK. First I decided, could I do it. And then I decided would the children have some opportunity to be creative and at the same time learn something from it. The major activity that I chose in both units, both the Rhythm and the Form, were activities in which children work in small groups and created their own thing. They did that by taking either one of their own l[illegible]ericks the first time and making a rhythm pattern to go with it, and the second time by working out B form to go with Twinkle, Twinkle Little Star. And I had small groups each time, and the kids did their own form, and that's one of the criteria I used to select what activities I did--the most important one--after seeing could I do it, would I understand it myself.

Interviewer: Were there any others?

Teacher A: Most of the others were required. You know, the time limit was very restrictive. That was the only thing I had time to do really, that was not required. First of all, you had to do the Listening Guide, you had to do the Preparatory, and by the time you did those two, you only had time to do one thing that you selected, unless it was awfully short. Now, Chris, I think, on the Rhythm think, did several Short ones.

Interviewer: But even that, within the time, that hopefully would give us some idea of why you chose what you chose. Like you said, some of your selections were based on the fact that you only had so much time to do the thing.

Final Interview

Teacher A: Well, I think my first choice--I might have done more things that were not quite as much letting the kids do their own thing--but my first choice was to let them do something where they could create something, if I was limited in time.

Interviewer: Are there any other criteria you used for selecting activities that you'd like to add?

Teacher A: Oh, you know, things that would be fun for the kids to do, and they'd learn from.

Interviewer: All right, Teacher B, could you describe the process through which you selected activities to use to follow up the lesson?

Teacher B: The first thing I would do is to find out which things I could do. There were several activities I could not do because I didn't understand perhaps the musical term involved or it would require too much time for me to learn. So my first criteria was could I do it myself. The next thing I would do, I would try to think about would the kids enjoy doing this. And if it looked like something that the kids would enjoy doing, I would choose it. These were really the only two things I used other than the time limit...which I saw as being restrictive in that I had to choose something I thought would fit into that time limit. But by not knowing what some of the activities might entail because I didn't know what the activity was, I probably didn't use that too much in my decision.

Interviewer: Teacher A... were the directions in the Guide adequate, especially as it relates to the activities that you like to use and that you actually did.

Teacher A: Well, I guess I answered that already, when I was speaking of the one particular activity about linear designs. And also, I thought there could have been more suggestions with each activity--a little bit more detail on most of them. I'd say, no, they weren't adequate in many instances.

Interviewer: Teacher A, did you find the directions adequate for you to do what you did?

Teacher B: Only for the ones I chose. But not for some of the ones I did not choose, so that may have been a reaspn why I didn't choose some.

Interviewer: So in essence, both of you would agree.

Teacher B: Especially for that McDonald one... that one was bad for me in that I did not know what things are on all McDonalds because I don't eat all of those different kinds of hamburgers, so I think if they would want to use that, they should let the teacher know

what things are on these different hamburgers, like the Big Mac. I've never had a Big Mac. So I had no idea of what was the correct order for how to do it. So I think that activity completely bombed in my room.

Interviewer: Would you agree with this in terms of using specifics such as a sandwich of some kind, that it may not communicate perhaps in one part of the country? When I was a kid in Massachusetts, an "Awful Awful" was what we always got at the Dairy Queen. I don't know if you are from that area, but do you know what an "Awful Awful" is?

Teacher B: Never heard of it.

Interviewer: Well anyone from the Eastern part of the United States knows what an Awful Awful is. It's a big bowl of icecream. Well, this may be a real problem, that the Big Mac or McDonald's is more territorial or more geographical...

Teacher B: Or more age...

Interviewer: Related to that question...most of us teachers generally say OK, if there are things that we don't know because we are older than our youngsters...we'll get our youngsters to look at this and tell us something about it--it's especially true with youth music where kids may be more involved in disco dancing than any of us folks know, for example. Could you engage the youngsters in helping you make decisions about activities?

Teacher A: I didn't ask the kids to help me.

Interviewer: This is overtly. Usually we get help in indirect ways. Sometimes you can do it either way.

Teacher B: I think if I have kids...like...my kids are into dancing. Now, there was nothing in the activities that said do this, but it seemed like such a good idea at that point that I allowed it to continue and encouraged other kids to do it. Same thing with the movie. I was not told to have the children sing along with the movie, but my kids started singing along and then I started using the movie in that sense also.

Interviewer: Were you able to engage the students in this way?

Teacher A: I'm trying to recall if I did at any point.

Interviewer: It's an indirect way of getting the youngsters to help you in an area that you perhaps know less about.

Final Interview

Teacher A: Well my children always do, and so I assume that they did, but right at this moment I can't remember any specific instances.

Interviewer: OK, Teacher A, which unit did the children enjoy most?

Teacher A: I think the second one... the Form... probably because I was more comfortable with it myself, because I had gotten used to doing those things--doing these kinds of things with the kids. I feel like I was enjoying it and I think that my mood is very contagious with my children... I think they know when I'm comfortable and when I'm enjoying something and I think they pick up on that. I mean I felt that that was happening. I was more relaxed. I was more into it.

Interviewer: Which activities that you used do you feel were the most successful?

Teacher A: The ones where the children were creating. The ones that I anticipated they would enjoy the most.

Interviewer: Do you remember which ones?

Teacher A: That was the one where they used the limerick even though there were some holes in that--I really didn't get as good directions as I should have, because I did not tell them the correct beat. How many, really, beats there were in the line. I told them to do it by syllables which was a mistake. They still worked out a rhythm activity that came back with something that they had done and it sounded pretty good, in almost every group.

Interviewer: So they kind of discovered the process. Which activity do you think in the Form Unit was most successful?

Teacher A: The one where they used xylophones and I had eight groups with three children in each group and I asked them to work out a form--it could be A-B-A or it could be a rondo, or it could be whatever they wanted, and they did some really fantastic things with that. I gave them A. I said, the first two phrases of Twinkle, Twinkle Little Star is A. You do a variation... And I did a much better job of explaining what I wanted them to do on that activity than I had previously. And they did do a fairly good job.

Interviewer: Which activity in each of the units did you find least successful Teacher B?

Teacher B: You don't want me to use that McDonald's again, do you?

Interviewer: Well, that's one of them. Were there any others that you tried that you really feel that you shouldn't have?

Teacher B: No. Well first of all, I sing to my children. My children like my singing, and it's not that I have a good singing voice, but it's something we do for fun. So they really enjoy my singing, and I did a lot of that along with the other activities. I can deal more with the successful ones--I asked my kids specifically that question, of which activity did you enjoy? And they said the African game and the bouncing of the ball to each other. They liked them the most.

Interviewer: Which unit do you think the children enjoy the most? Form or Rhythm?

Teacher B: I asked them that too, and they said Rhythm. I don't know why--it could be because we did not do anything with the Form where we had any movement. With Form, everything I did, the children were in their seats. So, that might be it.

Teacher A: OK--I think what I was thinking about the very first time when my group was doing the ball bouncing, they were enjoying it quite a bit, but I was feeling uncomfortable. That's the first thing, I guess, that was taped, and I think that they started making some suggestions for bouncing the ball in 6/8 time and some things like that, and I felt like I wasn't sure whether to say yes you're doing the right thing or no you're not doing the right thing and so forth. Now, in that respect, my own feelings, that was the least successful thing, the thing I felt the most not good about. But, I don't think the kids felt that way--I think they enjoyed doing it.

Interviewer: Well probably other teachers have a similar feeling--they feel that maybe the kids could go further with the activity by themselves so the teacher might feel uncomfortable pursuing anything like that.

Teacher A: And I think, too, if you weren't being taped, you wouldn't worry so much about whether you didn't know something the kids knew--you know? I think that makes you feel diffident.

Interviewer: That's a peripheral question... Does the tape bother you Teacher B?

Teacher B: Only when I wanted to fuss. And there was one time when I wanted to fuss and I told them I was going to cut the tape off, I said, because I got some words I want to say to those kids. That's the only time the tape bothered me, but the way I handled that was just having them turn it off, so I could fuss.

Final Interview

Interviewer: So the teachers may be threatened in essence by knowing that they're on tape.

Teacher A: Especially when it's the first time you've tried something.

Teacher B: Well, it's not so much knowing that you're on tape, but knowing what you're going to do with that tape.

Interviewer: All right, that's what I wanted to know, to see if I will take it apart...

Teacher A: True. True, and me standing up there saying, thinking, "Well I don't know whether they're bouncing the ball in 6/8 or not," you know--they may know, but I don't know, and knowing that I don't know what to say, OK? So I'm standing here not knowing what to say and I know everything's being taped.

Interviewer: And we might be evaluating you.

Teacher A: Right...and somebody somewhere is going to say how can that teacher be so stupid, when they're listening to that tape.

Interviewer: I'll guarantee you, if anyone says that, when we meet on this, I'll personally punch them all in their teeth.

Teacher A: Well I didn't feel as uncomfortable after the first time. Partly, I think because I did my fussing to the kids after the people were gone, and from then on I had the right kind of responses from my kids first of all, and I guess I threatened them enough you know so that I didn't feel threatened.

Interviewer: Teacher B, could you comment on the time you needed to plan your lessons, and did you allow enough time for planning the lesson?

Teacher B: Well, I think first of all you've got to take this into consideration. It was a very bad time for me--so my response is going to be dictated by that. If I were not under the other things that I was having to do, I think I would have spent more time preparing. I do not think I prepared long enough for any of the lessons, because I think it takes up a lot more time than what either Betty or I thought it would--For example, I hadn't even read the letter and knew that I had to get something in to Marvelene. I really hadn't taken the time to go through it as thoroughly as I should have. And, if I were not under these other problems, I think I would have had to have spent several hours preparing.

Final Interview

Interviewer: So you seem to be recommending that the classroom teacher first and foremost must read, have the time, or find the time to read what's there...

Teacher B: Well not so much that, but I think somebody from this project... For example, we did the units on Rhythm and Form. OK, rhythm I don't have any problem with--because rhythm is a natural part of me. The form part was, I won't say it was completely new to me, it was half-way new-- some of the ideas that were brought out in there. And I would have liked if I had some time to sit down with someone, you know, maybe Marvelene or you--and say "This is what form is, this is what you should look for." I was really feeling myself as much as the children were, and I would look to Marvelene for guidance sometimes as I'm teaching, I would have the kids raise their hands when the section would change, and sometime I was not completely sure myself. For example, I didn't know what a transition A-B was--and I didn't even notice that there was a transition A-B until the day I was doing the Listening Activity.

Interviewer: Do you feel that as you, as one gets used to the series or used to the Guide lessons you obviously need less time?

Teacher B: Yeah. If, somebody's going to tell me ahead of time what the deal is. If there's something I don't know. Let's suppose I didn't know what rhythm was. It would be very difficult for me if I didn't know something about rhythm, and I think someone has to teach me those things before I could teach it to someone else.

Interviewer: Again, this is a peripheral question--knowing full well that most classroom teachers in the United States will not necessarily have someone like Marvelene or Jim Standifer as you did and you did not. Maybe you were really more closely aligned in this instance to that real classroom teacher because I did spend some time with Mrs. Boim. What's the teacher going to do then if they have not anyone? Do they do what you did?

Teacher B: No... I don't know, because I didn't really do anything, but I think it would help if you just had a sheet in there, just a one page sheet before each unit--Hey, this is what form is, this is what rhythm is-- If there was just a little book--something for me to read to acquaint me with musical terms.

Interviewer: OK. How about you, Teacher A, could you comment on the time you needed or allowed for planning a lesson.

Final Interview

Teacher A: I spent a lot of time. I fretted over it alot. And I spent several hours on each unit, and I had a friend come and help me with the Form. I had her listen to the record with me so that I could be sure I knew when it was changing to B and when it was changing to C and D. Otherwise, I never could've figured it out. That's a fact. On the Form record. The other one I didn't get any special help for except what you'd done with me, you know, and that was special help but I didn't go to anyone else.

Interviewer: So you're saying that if you didn't have even what I did for you and/or what the other teachers had done for you, you could not have taught the form unit.

Teacher A: I don't think I could've. I don't understand form well enough to hear those changes. Now I think I could now...I could take a different record now--I still wouldn't feel too terribly confident of it though. I'd still really want someone that really knew music to sit there and say, "Yes, you're right."

Interviewer: Well...could you do it now because you've been through it once?

Teacher A: Yes...because I've been through it once and had help.

Interviewer: Well, can you separate the two?

Teacher A: I would have to have help. I couldn't have gone through it without help. I don't think I could have taken any record and been absolutely positive I knew what the form of it was.

Interviewer: Teacher A, could you have taught the unit on form if you didn't have help?

Teacher A: Well I didn't have help. What I did that Sunday at home, I took several records and just played them through and listened for the differences in, change in the music and I found it very difficult to do with jazz, and then I decided that's completely different, so I went to other types of music, and just by listening to different music and concentrating only on that, I felt pretty confident about doing it. But you've got to understand--I don't get upset over things like this. Where she worried about it--I don't worry about things like that. So you have to allow for differences in personalities and that. There was just no way I could have gotten upset over doing this unit.

Interviewer: Well we'll probably have teachers--these kinds of teachers--where one teacher could and another could not...

Final Interview

Teacher B: And if I didn't know something, I'll just do the best I can and as long as I know that's all I could do then I don't get upset. I don't worry about it.

Interviewer: Do you feel that if you got used to the series would you have needed less time for the lesson?

Teacher A: Do you mean if I repeated the same unit?

Interviewer: Right.

Teacher A: Yes, I could do it next time without much trouble.

Interviewer: What if you didn't repeat the same unit, but did another unit?

Teacher A: I'd have to have some help I think. I think I'd need to have some help. And I'd have to spend just as long--I'd spend just as long on a new unit as I had to spend on Rhythm or Form.

Interviewer: OK, that's really what I wanted to know. Do you think that after having done one or two units that the possibility of spending less time on the others is a real likelihood simply because you got some idea of what the Guide looks like.

Teacher B: I'm sure it probably would take less time for me.

Interviewer: OK. This is assuming that same kind of format.

Teacher A: Well that, might be a little less, you know, but I think that when I looked at those activities I'd really have to know I knew what I was doing before I felt confident to go in there--competent enough to go in there and teach it to the kids.

Interviewer: Let me ask another question. Does the consistency of format and even materials in some instances help make you feel less uncomfortable as each unit succeeds...

Teacher A: Yes, I felt much less uncomfortable with the second unit, but I think that was also partly because of the people--I was already feeling more comfortable with the people who were observing and doing the taping and stuff.

Interviewer: Well let me put it another way. Since the other people teaching will not have the poeple, do you think that the format and the consistency with which the Guide material is stated will help the teachers be a little more comfortable as she does each thing, even though she might have still some difficulty with the content of it...

Final Interview

Teacher A: Yes.

Interviewer: Does the format help?

Teacher A: Yes, I think so.

Interviewer: Is one week adequate time to cover the objectives of one unit?

Teacher A: I didn't see any list of objectives.

Interviewer: Oh, they were in every lesson. Every lesson had the objectives stated right there in your lesson plan; had the objectives, the concept, and that was the first thing you read on each unit.

Teacher A: Let me see that--let her answer the question and let me see that, and see if I remember.

Teacher B: Instead of saying one week, would you say 60 minutes?

Interviewer: All right. Did 60 minutes allow you to cover the objectives of one unit?

Teacher B: OK, I'll say yes and no. I'll say yes in this respect. I think we only covered a very limited amount about Rhythm and Form. I don't think that the kids really got a complete understanding of the two areas. Now their post-test may show different. I don't know what the pre-and post-test show, because I told Marvelene I didn't want to see the test until I was through teaching the lesson. But, I think they may have gotten a superficial understanding.

Interviewer: Do you think that they got about as much as the average classroom teacher would give?

Teacher B: I've been a classroom teacher and had to teach music before. I would have done a much more better job than I was doing with this.

Interviewer: Do you think in terms of the average, nationwide--you may not be average, is what I am getting at--do you think that this is about as much as the average...

Teacher B: I think I'm average. But I still think it was superficial. You know, the knowledge they got about those two concepts.

Interviewer: Was that enough time to cover that objective?

Teacher B: Oh...yes...

Final Interview

Interviewer: How about you, Teacher A?

Teacher A: Yes, I remember reading those. I was thinking of much longer and more complicated things that I didn't remember seeing. That was almost so simple and short...and few of them...that I forgot even reading it.

Interviewer: Did you have enough time?

Teacher A: Yes, I think so. I think pretty well. I don't think it would hurt to have it reinforced, you know.

Interviewer: Would you like more or less time than say 60 minutes.

Teacher A: Well, I like to have all the time I want. I'd like to not be limited, I'll put it that way, so that I could feel that the children could spend as much time as they wanted to, for example, when they are creating something, and when they are showing the rest of the class what they created.

Interviewer: In general, were your classroom facilities adequate to use the kinds of activities suggested in the Guide?

Teacher A: Well, for the rhythm thing, she (Marvelene) had to bring the rhythm instruments to me. Now there might have been some in the music room that I could have used.

Interviewer: Did you check?

Teacher A: I asked the music teacher and she said she had some, but she (Marvelene) said she had some, so I just didn't go down there and gather up those in the music room.

Interviewer: Did you find that your classroom facilities were adequate in order for you to use the kinds of activities suggested?

Teacher B: Not if I had used different activities. For the ones I selected they were sufficient. Now when you said classroom, I assumed you mean what's in my room.

Interviewer: Yes, right.

Teacher B: And not what's in the music teacher's room. So I would have to say no, my classroom was not sufficient because the class I had was not sufficient.

Interviewer: Did you borrow instruments from your music room or from any other teachers or from Marvelene?

Teacher B: No, as a matter of fact, I apologized to Marvelene when I found out that this activity was going to be at one of the worst times for me, and I think if I would not have been leaving today, and if I were going to be here like next semester I think I would have gone around and gotten some rhythm things for the kids. And I kind of think that made me a poor subject.

Interviewer: Were either of you able to obtain supplementary teaching materials without too much difficulty?

Teacher A: Yes, the music teacher let me use the xylophones. She gave me eight xylophones. That's a lot. That made it really nice for that activity.

Interviewer: Were the Listening Guides useful as a teaching tool?

Teacher A: Yes.

Interviewer: Teacher B?

Teacher B: Yes.

Interviewer: To measure progress toward attainment of behavioral objectives that were stated?

Teacher A: Yes.

Interviewer: Do you think that you were able to use them effectively? Did you find the Listening Guides not useful? No help to you?

Teacher B: Oh. Give me the answers to those Listening Guides next time.

Interviewer: Well, that's hard because they are not always answerable. These are general guides which it may be for example music ascends or descends so you have to go to a piece of music that ascends if you want an ascending answer or if you want an answer that says descending go to one like that, so the Listening Guide is really intended for the teacher, but right or wrong answer depends on the music.

Teacher B: Well, like that form one...there were not enough spaces to check.

Interviewer: Are you talking about the Listening Guides or the tests? The Listening Guides are very simple.

Final Interview

Teacher B: The Listening Guide. Like it said, "How many sections are in the song... 1--2--3--4" There were actually more than 4 sections in the song that we used, and this is one that was listed.

Interviewer: The Listening Guides in the back are just general, unless you have a [more specific] Listening Guide that you use as a test. But that's something different.

Teacher A: Well, they did give the form, like A-B-C or so forth, to the records suggested, but they didn't give all the answers to the Listening Guide questions.

Interviewer: The Listening Guides obviously from our discussion need to be made more explicit in terms of their use.

Teacher B: Right... and maybe more open, so that children would know that this might not be the only correct response, where in the case where a song had 7 sections, a kid might check four really because that's the largest number he can check. So if we could just leave it more open, you know, other responses perhaps, or just more blank lines..."Check how many sections you heard".

Interviewer: Or, maybe also in addition to that we may instruct the teacher that she is to take this, and she can construct her own Listening Guide from it, depending on the recording.

Teacher A: Yes.

Teacher B: And her knowledge also.

Teacher A: Yes, exactly.

Interviewer: Because this is just a guide. It is not a test. It is not to test "Twinkle, Twinkle Little Star." It is to test whatever you come up with. You know, if you are asking things like "Does the music ascend" "Descend" "Is the music in duple, triple"-- those items are there, but then this is your answer to what you are asking for. This tells you OK, let's see, can I get a piece that has one section, two sections, or three sections, or four sections. Let's see if I can get a piece that has one repetition. Let's see if I can find a piece that for the first section the melody is different. And then if none of these meet your needs, none of this is sacred. And I think these are the kind of things we should state perhaps about these guides. How did the children react to working with those guides?

Final Interview

Teacher B: Passive. Very passive. Some seemed a little bit more interested than the others but none of them were all that involved.

Interviewer: How about you.

Teacher A: I thought mine were pretty interested. I'd say mine were really interested.

Interviewer: Did they perceive the Listening Guides as a test or an examination? Of course, this may be a test-wise group.

Teacher A: I don't think so. I don't think they did.

Interviewer: But yours were just passive or indifferent?

Teacher B: I don't know--for some of the kids I really don't think it mattered, one way or the other, but I told my kids it's a pilot test when they were doing it, so they knew that we weren't going to grade them on it, so they weren't overly anxious about doing the Listening Guide.

Interviewer: Did you feel capable of handling questions from the class?

Teacher B: I don't think they asked any questions.

Interviewer: Did yours ask questions?

Teacher A: No, they didn't.

Interviewer: If they had asked questions, knowing your groups of students, could you have felt comfortable answering?

Teacher A: Well, I would have, because I told you I did what I did beforehand. Had I not been able to do that, I might not.

Teacher B: I could have answered questions.

Interviewer: Could you usually tell what the students were learning?

Teacher A: Yes, I think so.

Teacher B: Well, except for the first movie, some of my kids thought that first one that goes on in harmony and they thought they were to learn things about that until I told them that well, let's go back, what other things are in the movie. But, that first movie was kind of a bad example for my kids because they started looking for the wrong thing, well, I shouldn't say the wrong thing--they started looking for something I was not teaching at that point.

Final Interview

Interviewer: That's good though, because it was not the best example in the world. How about you. Could you usually tell what the students were learning?

Teacher A: Yes.

Interviewer: Could you tell what they were learning?

Teacher A: Well, I assume they were learning what I was trying to teach, and what the guide said. And it seemed that they were. They were keeping up all right.

Interviewer: Was there any noticeable effect on the students' attitudes toward music?

Teacher A: Well...My children have all had a lot of music, really, so I think my children really enjoyed this, but it might have been partly because they were not threatened, because they have had music before.

Interviewer: Well, after having had you, do you think they felt better about music?

Teacher A: No, because my kids don't...I don't let my kids feel bad because--I don't understand it.

Interviewer: The question asked was, as a result of being exposed to these materials, did their attitude change toward music?

Teacher A: I don't think so...I think they enjoyed what we did. It might have changed some children's attitude more positively, but most of them already had positive attitudes toward music. It might have gotten better. It didn't get any worse, I know that.

Interviewer: How about you, did your students, do you feel that your students' attitude toward music might have changed or been reinforced by these materials.

Teacher B: I assume you are just talking about music in general, not music class...

Interviewer: Yes.

Teacher B: OK, I had an idea it was music class. OK. Being that I do a lot of music in the class anyways, and my kids are kind of used to having music in the room, while I think the attitude is positive

with all things...I use that... Sometimes my children know that if they want to hear me sing they have to be good, so its something I use as a withdrawal thing, you know, so my kids really like it. I use it as a reward, the singing. But it's not unusual to have records going in the room, plus I allow my kids to dance in the room, so they're kind of used to music being in the room.

Interviewer: Could you relate the units to the rest of your curriculum and vice versa?

Teacher A: I don't think so.

Interviewer: How about you.

Teacher B: I did with the Haiku, and some of the other things in there looked like they could be used with language arts.

Teacher A: I used limericks too--I'd forgotten that.

Interviewer: In looking at the Guide, do you feel that it utilizes aspects from various other areas?

Teacher A: Yes.

Interviewer: How does MUSIC compare to regular music curriculum? This is assuming that you know what regular music curriculum consists of, of course... in terms of the outcomes we expected, in terms of participation or the overall involvement and enjoyment of the students. Does it compare well to the kind of thing that the average classroom teacher gets in the first place?

Teacher B: The average classroom teacher?

Interviewer: Yes, presumably here even the music teacher or you are provided with certain things to reinforce music.

Teacher B: We don't deal at all with music in our classes on a regular basis unless we just want to. We have a music teacher.

Interviewer: Yes, OK. You're saying that in terms of the classroom responsibilities, this provides <u>something</u>, whereas before you weren't realizing anything.

Teacher B: Yeah, unless you were doing, say perhaps a unit on Africa then you might think of some African music, or if you were doing a unit on Spanish people you might look for some Spanish music,

something like that. But I think generally when you're teaching a unit idea, you look for different things in all of the subject matter areas anyway to go into it.

Interviewer: So, are you provided by the music teacher with materials?

Teacher A: No. No. There's not very much connection except that they do, if I ask them, they'll give me music when there's for native American unit issues, or, see, I teach American history and in many of the units I have done plays that went with my social studies units and they helped me to find dances, they helped me to find songs of the different peoples...that I used...in the plays.

Interviewer: Is this usually given to you in a pack of material that you can refer to at a later date, or another teacher coming in could use...

Teacher A: No. I just keep it in a folder with myself, then, like all the songs for native Americans, I have a folder, songs that go with Western movement, I have it in a folder.

Teacher B: For one thing, our music teacher is as busy or busier than we are, so she really doesn't even have the time to go around to meet with people,'cause she has classes all day long. And I think many people would not bother her simply because they know she's really busy. 'Cause she has several courses that she offers. Now, the one thing I want to comment on about that question, how they differ, participation, to the regular music curriculum. I noticed there wasn't much singing in this...And I think that's one of the things I see different from the regular music curriculum. My kids do a lot of singing whereas in this I didn't see that.

Interviewer: Do you feel that--Well, let's say with the listening, do you think there is an emphasis on listening to music in the regular classroom?

Teacher B: Well... I don't know what you mean by that.

Interviewer: Listening perception.

Teacher B: You mean here in the regular music class, would my children normally listen to music?

Interviewer: Yes.

Teacher A: Yes.

Teacher B: Oh, I think they do. I assume they do, you see we don't sit through the music classes. That's my time to mark my papers and make my lesson plans.

Teacher A: I would agree that it's different in that respect, that there is more singing, more participation in singing than there is in this, but they do have listening. They have some listening in the music classes, and they have some rhythm instruments, and she teaches form--A-B-A and so forth. I've seen her do it.

Interviewer: OK. In a general statement, then, could we begin by asking you to...since you seem to know something about the regular music program, does this compare reasonably well, knowing full well that you're not going to have a specialist in music to carry out the activities, whether they're singing or listening, does it compare well with the regular music program?

Teacher A: The things that...the activities and what you do compares very well. The quality of teaching not so well--because she's a specialist and I'm not.

Interviewer: Well, you know we're not interested in the quality of teaching.

Teacher A: Yes...I think it compares very well. I think it...my kids really enjoyed it, and they really participated well.

Interviewer: How about you?

Teacher B: Yeah. I'll agree with that.

EXHIBIT 14. TOBY H. LEVINE'S LETTER TO CURRICULUM ADVISORY COMMITTEE MEMBERS IN GEORGIA, COLORADO AND CALIFORNIA (Donald Robinson, Supervisor of Music, Fulton County Public Schools, Georgia; Mary C. Reed, Consultant in Music Education, Office of the Los Angeles County Superintendent of Schools; Jo Ann Baird, K-12 Music Content Area Resource Teacher, Boulder Valley Public Schools, Colorado)

January 12, 1977

Ms. Mary C. Reed
10601 Cordoba Court
Whittier, California 90601

Dear Mary:

Many thanks for being willing to help out with the testing of the MUSIC... curriculum materials. Enclosed you will find copies of the guides with attached notes to teachers, as well as ditto masters of forms for participating teachers to fill out.

Following is the procedure we are suggesting for all those who are coordinating testing in various areas around the country:

1. Teacher & Class Selection: We would like you to arrange for three teachers to participate in the testing. The grade level of the classes should be 4th, 5th, or a combination. The classes should differ as widely as is possible within your school district, both sociologically and in teaching approach (e.g., open, or highly structured, etc.). While an information form is provided for each teacher to fill out about his/her own background and that of the class, we would appreciate your comments on how the sites differ and why you selected them. Ideally, teachers selected will represent a mix of music specialists and classroom teachers.

2. Selection of Units to Test: Each teacher should read the Guide introduction and then select two different units to test. We would like to get feedback on as many units as possible, but will leave the details of this for you to work out locally.

3. Content Presentation: We anticipate that some classes and teachers will not have the background to use the activities without some presentation of the content first. When the music specialist is the teacher, he/she may wish to do a lesson based on the concepts in the Guide prior to using the activities. When the teacher is a classroom teacher, perhaps you could recommend a locally available film or videotape that covers the same material.

4. Time Frame: Ideally, each unit would be tested during a one-week period (including the content presentation), and thus the total testing period would be two weeks. During the testing of each unit, the teacher should devote approximately 60 minutes of class time to activities he/she selects from the Guide for that unit. This can be divided among as many days or lessons as feasible. If more time is available, that would be wonderful. The testing should take place between January 24 and February 11, and all data must be returned to me no later than February 22.

5. Forms: We have enclosed ditto masters for your convenience in getting the forms out to the teachers.

   A. Background information form: Each teacher should fill this out on his/her background and on that of his/her class, prior to testing, and submit them to you. The classroom teachers must fill out both pages of this form; music specialists need only fill in page 1.

   B. Feedback forms: Every time a teacher uses an activity, he/she should fill out one of these forms. They can either send them to me directly, or submit them to you, as each unit is completed.

   C. I would like to send each teacher a more open-ended questionnaire after they have used the materials and therefore will need their names and addresses.

6. Summary of what we need: In addition to the information and feedback forms from each teacher, we would appreciate your keeping track of teachers' comments and problems which they come to you to solve. We will revise the Guide according to any patterns we uncover in teachers' feedback. As mentioned above, we would like to know your impressions as to the sociological make up of the classes and the schools, how the teachers were chosen, the names and addresses of the teachers, the name and source of any film or videotape used, and any other comments and feedback that you think would be helpful.

While I have been specific with the above procedures, this has been more to provide guidelines than to cause inconvenience. With the exception of February 22 (the date by which all data must come back to me), we are flexible, and if, for example, it turns out to be really impossible to schedule 60 minutes of activities during a single week and the teacher needs to carry the unit over into the next week, or, if the weeks used cannot be consecutive, the teacher may make the necessary adjustments in the plan. Primarily our interest is in having the teachers do as much as they can.

Again, my thanks for your help. I'm looking forward to seeing the results and to seeing you again soon.

Best,

Toby H. Levine
Curriculum Director
MUSIC...

THL:ns

Enc.

cc: Catherine A. Nadon

Levine Research Associates
176 Rawson Road, Brookline, Mass. 02146 Telephone (617) 232-5737/277-1046

EXHIBIT 15. TOBY H. LEVINE'S LETTER TO FIELD TEST TEACHERS IN GEORGIA, COLORADO AND CALIFORNIA

January 12, 1977

Thank you for offering to participate in field testing the curriculum materials for MUSIC...

As you may know, MUSIC... is an instructional television project for students and teachers in the intermediate grades. The research and development activities of the project have been supported by the U.S. Office of Education and have been carried out over the last year and a half. The result of this activity is the Guide to Classroom Use that is enclosed. We are interested in making this Guide as useful and usable a teaching resource in a classroom setting as is possible. While we have received suggestions from many sources, the most valuable suggestions come from the people who will actually use it--teachers such as yourself. With your reactions, we will be able to revise the Guide to make it work better for you and your colleagues in the future.

At the culmination of this project, there will be ten half-hour television programs produced by WETA-TV in Washington, D.C. with funding from the Allied Chemical Company and the U.S. Office of Education. These have not yet been produced and are not part of this field test, although you will see references to them in the Guide. Our interest for the time being is only in the Guide and the effectiveness of its activities, and you need not concern yourself with the television programs.

Please read the Guide in as much detail as possible, giving special attention to the introduction. We will be very interested in learning which units you select to teach and how the activities and listening guides work out in your classroom. In addition to these specifics, we are also interested in your feedback on the units you do not choose to teach, and on the Guide as a whole.

We are pleased to have your assistance and again wish to extend our gratitude for your feedback, which we are convinced is of utmost importance to the success of our project. We know you are very busy and appreciate the time, effort and commitment to music education which you are giving.

We hope you will enjoy participating in our project and are looking forward to hearing your reactions.

Sincerely,

Toby H. Levine
Curriculum Director
MUSIC...

THL:ns
Enc.

EXHIBIT 16

MUSIC... TEACHER FEEDBACK
(Informal Test Sites)

School System:_____ Teacher:_____ Grade: ___

MUSIC... UNIT: _____ Activity Number: ____ Date Used: _____

1. Why did you select the activity you used?

2. Which of the following most closely describes the general nature of the lesson?

   a. teacher lecture ___
   b. class discussion ___
   c. whole class activity ___
   d. small group activity ___
   e. students working independently or in pairs___

3. Please check those learning behaviors in which students were engaged during the main part of the lesson, and note the approximate percentage of time involved for each:

   a. Talking about musical knowledge (examples of behavior in this category might be: naming, defining, recalling, recognizing, stating, describing, listing, reviewing, labeling): ___ %

   b. Listening to music and analyzing it (examples of behavior in this category might be: examining, detecting, isolating, differentiating, comparing, discovering): ___ %

   c. Actively making music (examples of behavior in this category might be: interpreting, composing, conducting, improvising, solving, creating, arranging, performing): ___ %

   d. Evaluating music (examples of behavior in this category might be: judging, concluding, choosing, rejecting, accepting, treasuring, preferring): ___ %

4. In general, student attentiveness during the lesson was:

   ___ below average for this class ___ average for this class ___ above average for this class

5. In general, student response to this lesson was:

   ___ below average for this class ___ average for this class ___ above average for this class

6. The level of difficulty of this lesson was:

___ too easy for this class ___ about right for this class ___ too difficult for this class

7. How long did the lesson run?

8. Were the directions and information given in the Guide sufficient? If not, discuss.

9. If you found it necessary to modify the way the activity was suggested in the Guide, note how and why:

10. If there was a part of the lesson that was particularly successful, tell in what way:

11. If there was a part of the lesson that was particularly unsuccessful, note here. We would also appreciate your thoughts on how it might be changed to be more successful.

12. Were there any times when the children asked you questions you couldn't answer? How did you solve this problem?

13. What objective do you feel was achieved as a result of this lesson?